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More About *A Boke of Balettes*, 1547-1549

ROBERT ADGER LAW 3

Techniques for a Subject Index of 18th-Century Journals

POWELL STEWART AND W. O. S. SUTHERLAND, JR. 6

Lord Byron and His Circle: Recent MS. Acquisitions

WILLIS W. PRATT 16

*Enoch Arden* in Texas: A Critical Rhapsody

GEORGE HENDRICK 26

Marginalia on Coventry Patmore

GEORGE O. MARSHALL, JR. 32

American First Editions at TxU

X. Charles David Stewart (b. 1868)

JOSEPH JONES 34

The Diary of Fray Juan Agustín de Morfi

MALCOLM D. MC LEAN 38

New Acquisitions: THE BATTLE LIBRARY, THE GRIFFITH LIBRARY,

RARE BOOK COLLECTIONS, LATIN AMERICAN COLLECTION,

TEXAS COLLECTION 40

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VOLUME V

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## More About A Boke of Balettes, 1547-1549

ROBERT ADGER LAW

REPUBLICAN of three fragments of a sixteenth-century anthology, *The Court of Venus*, with full introduction and notes by Professor Russell A. Fraser of Duke University,<sup>1</sup> has drawn renewed attention to a remarkable discovery in 1928 by Professor R. H. Griffith. This discovery of what is called the "Stark Fragment" in the University Rare Books Collection concerns just two sheets of end-papers headed *A Boke of Balettes* that were used to bind the Stark copy of More's *Utopia*, translated by Robinson, 1551. Though the black-letter pages, one of them numbered 44, were badly frayed and partly illegible, Dr. Griffith at once realized their importance as indicating the existence of a collection of English poems antedating by several years the well-known *Tottel's Miscellany* of 1557. One of the five poems therein he identified as a variant of Sir Thomas Wyatt's song, "My pen, take pain." He reported his find in a letter to the *London Times Literary Supplement* for July 5, 1928, and asked for help. Then followed from others a series of identifications of the poems mentioned.

In the next issue of the *Times Literary Supplement* the call was answered by Professor E. M. W. Tillyard, now master of Jesus College, Cambridge, who recognized a second fragment as the latter part of Wyatt's lyric, "If fansy would favor." He also surmised that Wyatt might be author of two more of the poems, "Shall she neuer out of my mind," and "Loue whome ye lyst." My own interest in the problem began the next summer while at Cornell I was teaching sixteenth-century poetry. In a subsequent letter to the *Times Literary Supplement* I suggested that "Loue whome ye lyst" was a revision by Wyatt of his "Hate whome ye lyst," that the frag-

<sup>1</sup> *The Court of Venus*. Edited and with an Introduction by Russell A. Fraser. Durham, N.C.: Duke University Press. 1955.

ment beginning, "wake perfourme the last," was really a version of Wyatt's "My lute, awake, perfourme the last," and that the entire *Boke of Balettes* might be the first edition of *The Court of Venus*, two fragments of possibly later editions having been found elsewhere. This last suggestion was ruled out by Dr. Griffith in a second letter to the same journal, wherein he noted differences between the two texts in the running title, in words, spelling, and sequence of poems. Yet I believe I was first to suggest a close connection between the Stark fragment and *The Court of Venus*, the fragment of which in the Folger Shakespeare Library contains in slightly different form all five poems preserved in *A Boke of Balettes*. Comparison of the text of these five poems with corresponding lines in *The Court of Venus*, as somewhat erroneously reported by Mrs. C. C. Stopes (1916), was set forth in an article that Griffith and I contributed to The University of Texas *Studies in English* for 1930. Further elucidation of the problem with textual corrections appeared in Sir Edmund K. Chambers' small volume, *Sir Thomas Wyatt and Some Collected Studies*, 1938. Among other scholars who have noted the value of the Stark fragment are Hyder E. Rollins, F. S. Boas, F. W. Bateson, and C. S. Lewis. As Dr. Griffith has observed, we are all under obligations to a lazy bookbinder for using printed sheets instead of clean white paper to finish his job.

At this point Professor Fraser's solution of many problems begins. Noting that one fragment of *The Court of Venus*, containing fifteen leaves but no title, is in the Douce Collection of the Bodleian Library, Oxford, and a second, with title page and eight leaves, lies now in the Folger Shakespeare Library, Fraser links with them the Stark two-leaf fragment although its running title is *A Boke of Balettes*. All three fragments, he notes, are printed in a black-letter type known as textura. But since a different size of type is used in each fragment, they probably represent three different printers publishing a series of poems apparently much the same. By minutely examining certain peculiarly formed letters in each one of the fragments, and then comparing the same letters as found in other sixteenth-century books of which the printers are known, Fraser is able to identify with some assurance the various printers and their dates of publication. Thus he finds that the Douce volume was printed by Thomas Gybson between 1537 and 1539, the Stark fragment by William Copland between 1547 and 1549, and the Folger copy by



Thomas Marshe between 1561 and 1564. Further study of the activities of all these printers and of contemporary allusions to *The Court of Venus*, which was not received kindly in certain quarters, confirms these tentative conclusions. Fraser also discovers a business connection between William Copland, probable printer of *A Boke of Balettes*, and Abraham Veale, publisher of Robinson's translation of *Utopia*, in which the endpapers are found.

Another edition of *The Court of Venus* may have been published in 1557, for in that year Henry Sutton entered in the Stationers' Register his right to publish such a volume. Though no copies of this edition are extant, Fraser believes that there is evidence for the use of such a work, differing in some detail from the Stark text, by Thomas Marshe in the Folger fragment. Griffith suggested that the entry indicates no new edition, but was made to protect some right in an already published book.

What, then, is the value or the significance of *A Boke of Balettes*? Fraser considers the fragment of sufficient importance to include in his work photostatic reproductions of two of the four pages of the Stark fragment, together with full bibliographical data furnished by Miss Fannie Ratchford. The complete text of the fragment with obviously omitted words supplied and full annotations are also given. Fraser is convinced that *A Boke of Balettes* preceded in publication the Folger fragment, which is to a large extent a reprint of that work with certain changes that may imply collation. If we had more pages preserved, he believes that the similarity would be closer.

Professor Fraser summarizes: "The fact that *A Boke of Balettes* was at least ninety pages in length reinforces our conclusion that a good deal of contemporary literature was being published and read in the days of King Edward and Queen Mary. No longer will one be able to begin the study of 'modern' English literature with the year 1557; the period before that now begins to emerge from the shadowy penumbra in which the brilliance of Tottel's book had long thrown it. Moreover, three of the five poems in Stark make available new textual readings to students of Wyatt, and the remaining two poems may possibly be by Wyatt, too. The textual importance of the Stark fragment is thus very great."<sup>2</sup>

<sup>2</sup> *Ibid.*, p. 75.

# Techniques for a Subject-Index of 18th-Century Journals

POWELL STEWART  
W. O. S. SUTHERLAND, JR.

THE COMPILER of *British Newspapers and Periodicals: 1632-1800*,<sup>1</sup> a descriptive catalogue of a collection at The University of Texas, was so impressed with the recurrent vision of hundreds of scholars going through the same material, each looking for information on his own specialty, that in his "Introduction" he suggested "... the compilation of an index to the contents of early newspapers." He went on to explain that

Such an index would, of course, be of inestimable value not only to scholars in English, but to those in history, sociology, philosophy, economics, and other fields. And gigantic as it may seem, the project would by no means be impossible if a large number of scholars in different parts of the country became enough interested to lend their support and active cooperation.

Three years later, in 1953, the desired interest was evidenced when a group of eighteenth-century scholars at the Modern Language Association meeting discussed the compiling of a subject-index of all British newspapers and periodicals published during the seventeenth and eighteenth centuries. They named a committee of six to investigate further and report at the next meeting. The chairman was E. P. Dandridge, Jr., of the University of Michigan, and the other members of this sub-committee of the Group VII Research Committee were Richard F. Bauerle (Ohio Wesleyan), Edward A. Bloom (Brown), A. W. Secord (University of Illinois), and (from the University of Texas) Powell Stewart and W. O. S. Sutherland, Jr.

<sup>1</sup> Powell Stewart, *The University of Texas*, 1950.

When the committee reported in December of 1954, the difficulties of the project loomed large. Because it was estimated that publication costs alone would amount to some \$450,000, chances of seeing the completion of the task seemed slim indeed.

In an effort to avoid such prohibitive costs, various committee members investigated new approaches, the most promising of which was the use of IBM machines and publication by micro-reproduction. The idea was to have the indexers take notes on a standard form, have those notes punched into IBM cards, have the cards sorted alphabetically by machine, have the punched information printed ("listed") by machine onto 8x11 paper, and have this "listing" published by either the microprint or microcard process.

At first we were told that the IBM punched card method could not be used unless we devised a code; so a code was made, but it was dropped as soon as it became apparent that using a code meant alphabetizing while taking notes, a procedure which violated our principle that an indexer's work should be as uncomplicated as possible. A codeless method was then worked out. Using it, about 300 cards were punched, sorted, and then "listed" in seven pages of final copy. The method was far from perfect, but the results proved that a code was unnecessary. A letter to Mr. Albert Boni, president of the Readex Microprint Corporation, elicited from him an offer to publish gratis a "pilot" index of the year 1700 if the "listing" proved clear enough for microprint reproduction. The seven page listing was sent to him and was declared satisfactory.

On the basis of the above facts, Stewart applied for and obtained a one-semester research leave from The University of Texas, together with a grant of \$1,172 for the expenses involved in using IBM machinery. The system of punching had been revised as a result of the mistakes discovered in our earlier method, and we were ready to begin early in May. At this point, however, there was talk of establishing at The University of Texas a "Computer Laboratory," and the possibility of using an electronic computer for our work was enticing, for it offered many advantages over punched cards. The local Remington-Rand representative assured us that Univac could handle our material, and asked us to describe our problem to the New York office. Early in May we put into their hands a detailed explanation of our project, together with a set of

notes and a sample of the form we wished the final "copy" to have.

It was not until the middle of July that we received a reply: Remington-Rand could handle the estimated 70,000 cards of the "pilot" volume, either by its own punched-card system or by Univac. The cost by punched cards would be \$7,000; by Univac, \$13,500. Our budget was \$1,172.

Since then, efforts to use machinery as an aid in preparing the index have gone through three distinct phases.

#### FIRST PHASE

No indexing was done during the remainder of the summer. But in September work got under way, with five people signed up for doing the indexing: Stewart (who devoted full time to the project), Sutherland, Dandridge, R. D. Spector (Long Island University), and R. B. White (North Carolina State College). Progress was steady and rapid. Well over 500 pages of notes were taken, and 17,000 cards were punched.

From the start the IBM machines presented definite limitations. In the first place, we had to conduct our experimentation on the machines currently available to us at The University of Texas. The limitations proved not only numerous, but quite vexing. The final listing could be printed in CAPITALS only, and there could be no punctuation. And although the IBM card had 80 spaces, the tabulator (which "lists" the cards) could print only 43 alphabetically. This extreme limitation necessitated the use of three cards for each entry, the word meaning here whatever descriptive material accompanies a single reference to a periodical. These three cards had to be "tied" together, which further complicated our problem.

There were other difficulties. In long entries, for instance, the differentia were often near the end, and thus not included in the spaces reserved for sorting on, with the result that machine sorting did not give a strict alphabetical arrangement. Thus

SERMON PREACHED BEFORE THE KING 12 MAY 1700  
happened to come before

#### SERMON PREACHED AT WESTMINSTER.

As a consequence, some hand sorting was inevitable. And since every reference needed three cards, there were a great number of duplicate first and second cards. In one of our first trial runs, for

example, there were 15 cards which had on them nothing but

#### NEWTON SIR ISAAC.

All but the first of these cards had to be removed by hand before the cards were "listed."

Sorting time, too, was excessive; every letter sorted on entailed putting all cards through the sorter twice. If we were to alphabetize the estimated 70,000 cards of the pilot volume for the first fifteen spaces of main headings alone, 2,100,000 cards would have to pass through the sorter—and we wanted to alphabetize sub-heads as well as main heads.

The indexers, too, posed problems and limitations. Here we worked on the basic premise that an indexer must not be called upon to do research in order to make his notes. Equally basic was the premise that uniformity is our goal.

We devised a standard note-form (one for use with pencil and the other with typewriter), which called for three headings to go with each reference. A reference consisted of the Crane and Kaye *Census* number of the periodical, the date (month, day, and year), and the page number. The indexer needed to put down the reference only once per page (of either material he was indexing or of his notes) and was thus saved much tedious repetition. The form provided an automatic counter (or stop sign) so that the indexer could not run over the 43 spaces allotted for the main head, the 42 for the first sub-head, or the 19 for the second sub-head.

In order to get uniformity of names, the indexer was instructed to enter names as they are found in the *Concise DNB* (for British-ers) or in *Webster's Biographical Dictionary*, both of which he was expected to have beside him as he worked. Cross-references, too, were to follow the practice of these two volumes.

Instructions to indexers were provided telling what not to index (foreign news, for instance), listing standard abbreviations, and setting up other formulae for achieving uniformity.

Lack of uniformity was the greatest problem—indeed, it cannot be solved completely. Forced by the 43 space limitation to abbreviate a title or to cut it off with "&C," no two indexers would abbreviate the same words, leave out the same words, or get the "&C" in the same place. And in making subject headings, the lack of uniformity was not merely the result of a different wording of the

same topic. Two indexers, for example, found news items about William III wearing a leek in honor of the Welsh on the day of the Welsh patron saint. One made an entry reading

**LEEK**

**WORN BY WILLIAM 3 IN HONOR OF WELSH  
REPORTED**

while the other wrote

**ST DAVIDS DAY  
OBSERVANCE OF BY KING  
REPORTED**

No machine yet invented could bring those two entries together.

So finally there were problems classed as editorial. The system set up tried to avoid or solve as many of them as possible. The editor first of all procured the microfilm of the periodicals to be indexed. This involved locating them, waiting for them to arrive, splicing film together to insert missing numbers so that the "run" sent to the indexer would be complete. He next indexed the first month of the periodical, sending half of his notes with the microfilm to the indexer as a "starter" and guide, and keeping half to check against the first notes the indexer sent in. Then he read over all the notes as they came in, made needed changes, and kept up a constant correspondence with the indexer about errors, questionable entries, *etc.* Such work was time consuming, and often futile. Recently an entry arrived reading

**EPISTLES REVEALING THE LIFE AND AMOURS OF &C**

with no entry following it such as

**PILKINGTON LAETITIA  
LETTERS REVEALING LIFE AND AMOURS OF**

Immediately a letter was dispatched asking whose life and amours. Even with air mail it was a week before we learned that the words left out of the title were "A Duchess." With some questionable entries, of course, there was nothing for the editor to do but make a note and check up when the film was returned.

After notes were taken, cards punched (and proofread, an editorial job) and finally sorted by machine, the editor then did quite a bit of alphabetizing of cards by hand. He not only rearranged

those long entries not alphabetized by machine, but reshuffled many abbreviated items, putting XTIAN cards in place under CHRISTIAN instead of under X where the machine left them. He likewise "pulled" by hand duplicate first and second cards. The editor, therefore, can be expected to do little indexing save that of the first month of each periodical.

The first phase ended at the 1955 meeting of the M.L.A., when a report of the committee was presented. Included with the report were a sample index of 106 pages (run off from 5,500 cards selected at random), a sample microprint card, and an estimate of time and costs for an index of 1691-1700 ( $2\frac{1}{2}$  to 3 years, \$7,000), of 1700-1709 (5 years, \$12,000). The report made apparent that the original scope of our indexing was too large. (It would run the index of 1700-1709 to well over 10,000 pages.) Necessity forced a decision upon the group to exclude more than foreign news. Reluctantly, it was agreed that only "important" domestic news was to be included. The definition of "unimportant" news, a difficult one to draw up, was made by listing the types of news to be left out. The types included such diverse and specific items as lists of imports and exports, routine movements of foreign ambassadors, announcements and news of lotteries, and notices of sales of naval stores.

#### SECOND PHASE

The second phase began at the M.L.A. meeting in December, 1955. Mr. G. L. Doll, IBM Applied Science Representative, attended the M.L.A. meeting, had our problem explained to him, and offered to work out a better system. In March we learned that the devising of the new system had been turned over to the local IBM representative in Austin—where it had started a year before. After many consultations, a new system was worked out, offering distinct advantages. It allowed a 64-letter line instead of the 43 to which we were limited by our original method; it provided a linking of cards that enabled us to bring them together even if a tray were accidentally spilled; and it gave us the use of two marks of punctuation, the comma and the period.

But there remained serious disadvantages; for we were still limited to capital letters, could not go on to another line when more



than 64 spaces were required, were still narrowly restricted in our use of punctuation, and were saddled with a very cumbersome sorting process involving nine separate operations and three different IBM machines—each located at The University of Texas in a different building. Phase three was stimulated by these disadvantages.

### THIRD PHASE

A completely fresh attack upon the problem was now made. The only machine that would give us full punctuation, capitals and lower case, and italics was the Varsityper. Listing from the IBM punched card was, therefore, discarded in favor of preparing final copy on the Varsityper. The method consisted of typing the indexers' notes on cards or slips of paper, alphabetizing them, superimposing one card on another, taping them together to hold them in position as a "page," and using these pages for micro-reproduction.

The cards or slips of paper looked like this:

Card 1

DESLISLE, Guillaume  
*Cartes Nouvelles*  
Abstract of: 317 3/1700 15f

Card 2

DESLISLE, Guillaume  
*Globes Celeste et Terrestre*  
Descriptive Criticism of: 317 2/1700 81f

Card 3

DESLISLE, Guillaume  
Letter concerning, by L. E. Nolin, denying accusation of  
plagiarizing from *Cartes Nouvelles*  
Translated in full: 317 7/1700 406

In superimposing the cards, card two would cover the "DESLISLE, Guillaume" of card three, and card one would similarly cover the first line of card two, so the final copy would thus read:

DESLISLE, Guillaume  
*Cartes Nouvelles*  
Abstract of: 317 3/1700 15f  
*Globes Celeste et Terrestre*  
Descriptive Criticism of: 317 2/1700 81f  
Letter concerning, by L. E. Nolin, denying accusation  
of plagiarizing from *Cartes Nouvelles*  
Translated in full: 317 7/1700 406

This method removed the space limitation of the IBM process, for if one line was not sufficient, two might be used. Furthermore, since each entry was wholly contained in one card, no possibility of separating the lines of an entry could occur. But this method would be feasible only if tedious hand alphabetizing could be avoided.

So the idea was evolved of combining IBM alphabetizing with this new method. A quick analysis was made of the number of letters necessary to alphabetize by in order to put main headings and first sub-headings into proper alphabetical sequence. The analysis revealed that sorting by the first ten letters would do the job for most of the main heads, while four would be sufficient for the first sub-heads. Using unprinted IBM cards, we reserved room for ten punch places at the left and four at the right, leaving us a line of 64 spaces in which to "varitype" our entries. More spaces were always available by using an extra line.

The steps in the process were these: (1) from the indexers' notes, the Varityper operator copied the entries onto IBM cards; (2) the cards were then put into a key-punch machine and the first ten letters of the main head were punched in the left margin, and the first four letters of the first sub-head in the right; (3) the cards were then alphabetized mechanically on the IBM sorter, by first sub-head and then by main head; (4) the alphabetized cards were then superimposed on each other, taped together into page units, and were ready for micro-reproduction.

Still under consideration is a possible modification of this method which may give even better final copy. If the indexer makes his notes on an IBM card, leaving spaces at right and left for punching, then the punches necessary for alphabetizing can be punched in the note cards themselves, and these sorted mechanically. From these cards, now in their proper order, the Varityper operator can then prepare on standard pages a final copy for micro-print reproduction. Although the method would ensure most excellent copy for reproduction, it would delay the start of the long process of typing until all notes were in, punched, and sorted. Since the estimated number of pages in the pilot volume alone is eight hundred to a thousand, such a delay is clearly undesirable.

Since the project will take years to complete, it is imperative that we adopt the latest machine techniques rather than commit ourselves to machines and processes which may soon be obsolete. Two specific reasons, therefore, have kept us from making a final selection of method. In the first place, early in April, IBM announced a new machine, an Electro-Static Printer which would reproduce onto a roll of paper whatever was written or typed on an IBM card, at the rate of 500 cards per minute. It is so new that details of its operation are not yet available, but if it can omit lines (such as the two "DESLISLE, Guillaume" lines illustrated above) without leaving a blank space, it will eliminate the manual imposing and taping together of cards.

Then, during the week beginning April 9 a representative from the IBM research headquarters in Poughkeepsie is coming to Texas to go over our problem with us. He, of course, will know the details of not only the newest machines available but of those still on the drawing boards.

The pilot volume is close to completion. When that is published we must then find a source of funds for an index of a ten-year period (1700-1709, for instance). Since the working out of a successful method will make possible its application to other projects, we feel that funds will not be too difficult to obtain.

The technical problems have been so numerous because of the great scope of the index. But, of course, this very scope will make it a most useful research tool. The researcher may still turn over an entire library to make one book, but the index will guide him to the right page in the right book. Many important, many minute facts will be available quickly and directly: the publication date of a book, the appearance of a poem in a periodical, a list of books on surveying, or the description of a poet's funeral. Not only will the researcher know where to look, he will also know what periodicals, however promising they may seem, he will not have to examine. In addition, the index can be of great value to those interested in detecting trends, in tracing the reputation of a work or a man, or in gauging the interests of the time as they are reflected in the periodicals. Literature, history, politics, biography, music—all fill the early periodicals. The index will open them to the right pages.

The project has significance, moreover, beyond its value as a research tool. It is the kind of project which may show the way for using machines to solve other problems faced by scholars in the humanities. The principles being worked out for this index may be modified for compiling cumulative indexes, catalogues, and concordances. Preparing final copy by listing from punched cards, or by electrostatic printing, and publication by micro-reproduction will provide reference "books" which will be compact to shelve and relatively inexpensive to produce.

# Lord Byron and His Circle: Recent Manuscript Acquisitions

WILLIS W. PRATT

DURING THE past several years The University of Texas Library has added over thirty autograph letters and manuscripts to the already rich Byron holdings in its Rare Book Collections. Mr. H. J. Lutchter Stark has continued to give generously to the collection of Byron books and manuscripts formed by his mother, and these gifts have been augmented by purchase from general library funds. It is especially fortunate that many of these acquisitions fit into and augment groups of manuscripts and letters already on the shelves, thus strengthening the collection as a source for further research in this highly important poet of the Romantic Period.

Although material relating to Byron's early life is, as might be expected, difficult to come by, the Library has been fortunate in acquiring a half-dozen interesting manuscripts belonging to this period, 1806-1810.

(1) An autograph letter, apparently unpublished, written by Byron from his mother's home at Southwell on October 20, 1806. Though no addressee is specified, the letter was probably intended to be shown to the Master of Trinity College, Cambridge. Byron seems to have suspected that certain items were missing from "some Drawers in his rooms at Trinity College," and directs that the bearer (unnamed) be allowed to make a search of the rooms in order to ascertain the theft.

(2) An autograph manuscript poem, "Soliloquy of a Bard in the Country." This original draft of a poem first published by E. H. Coleridge in 1898 (*Byron's Works, Poetry*, I, 217) from a manuscript at Newstead Abbey, contains numerous unrecorded corrections. Byron's title in this draft, heretofore incompletely published,

is as follows: "Soliloquy of a Bard in the Country, an imitation of Littleton's Soliloquy of a Beauty." In the poem Byron describes three persons who had expressed unfavorable opinions of his early poetry as "Physician, Parson, Dame," the physician being designated "S—" who "condemns a book he never read." Accompanying the manuscript is a copy of the poem, probably in the hand of Elizabeth Pigot, his Southwell friend and neighbor, in which the physician is identified as "Dr. Smith," presumably the local medical man in Southwell.

(3) An unpublished autograph letter of January 8, 1808 (misdated by Byron, 1807), from Dorant's Hotel in London, written to his solicitor and friend John Hanson. Byron requests the dispatch of "£.S.D." to him "this morning." Hanson's file note on the cover dates the letter January 8, 1808, instead of 1807 as Byron has it.

(4) Byron's well-known first letter to R. C. Dallas, his distant relative and early literary advisor, January 20, 1808, in which he refers to the "singular events of his short life. (Published by R. E. Prothero in *Byron's Works, Letters and Journals*, I, 168-171.)

(5) Another autograph letter to John Hanson, from Newstead Abbey, January 15, 1809. In this letter, Byron tells Hanson of his plans to take his seat in the House of Lords as soon as circumstances will admit. "I shall stand aloof," he writes, "speak what I think, but not often, nor too soon. I will preserve my independence, if possible, but if involved with a party, I will take care not to be the *last or least* in the Ranks." (Published by Prothero, in *Byron's Works, Letters and Journals*, I, 208-210, with the omission of a formal conclusion.)

(6) A typical letter of the poet's Scottish mother, Catherine Gordon Byron, written from Newstead Abbey, August 25, 1809, to Francis Freeling, for many years secretary to the general post office. She complains of having to pay postage on letters to Byron who as a Peer of England should receive his letters free. "I therefore wish to know if I am *entitled* to have the money I pay for *such letters* returned to me?" And she adds, "there is letters comes for him at this place daily, and it is very odd that *most* of them are charged."

A somewhat more scattered group of poems, letters, and notes

is associated with the middle period of Byron's career, 1810-1815. The letters include the following:

(7) A morose and unsettled letter to Francis Hodgson, his college friend, written from Newstead Abbey, September 9, 1811, soon after his return from his travels in the Near East. "I feel very restless where I am, & shall probably ship off for Greece again; what nonsense it is to talk of Soul, when a *cloud* makes it *melancholy*, & wine—*mad*." He concludes nostalgically: "I have not been at Cambridge since I took my M.A. Degree in 1808. *Eheu fugaces!* I look forward to meeting you & Scrope [Davies] there with the feelings of other times." (Published by Prothero, in *Byron's Works, Letters and Journals*, II, 32-33, with some differences in reading.)

(8) A letter to G. Thomson Esq.<sup>ro</sup>/Trustees Offices/Edinburgh," signed "Biron." In this apparently unpublished letter, Byron regrets that he must refuse to contribute to a volume of songs: "I know that I could rhyme for you—but not produce anything worthy of your publication."

(9) An interesting unpublished letter to John Hanson, August 8, 1815, concerning the death of General Leigh, father of Colonel Leigh, husband of Byron's sister, Augusta. The General "has left his affairs in confusion" and Byron requests Hanson to see Colonel Leigh's attorney and "enquire into the real nature of the property and the claims upon it."

(10) A letter written in late 1814, or early 1815, from Six Mile Bottom, near Newmarket, in which Byron echoes the irascibility of his mother when he, too, has difficulties with the post office. Written probably to Francis Freeling (though no addressee is given), Byron complains of receiving "*no answer whatever*" from the Postmaster at Newmarket regarding postage charged to him. "I feel assured you will not approve of what I feel justified in terming the *insolence* of his conduct in withholding a reply."

Several recently acquired manuscript poems and prose notes written during this period are of considerable interest:

(11) Two manuscript pages and fragment of a third containing the famous lines "Written after swimming from *Sestos* to *Abydos*.—May 3<sup>d</sup> 1810," followed by an incomplete manuscript note on the circumstances of composition. The poem was originally published in 1812 with the first two cantos of *Childe Harold's Pil-*



*grimage*. There are several interesting differences in reading in the Texas manuscript, including a full stanza omitted from the 1812 version, and apparently unknown to later editors. The note, also with some differences in reading, appears in E. H. Coleridge, *Byron's Works, Poetry*, III, 13-14.

(12) An autograph manuscript note on Byron's satire *Hints from Horace*, which was set up in type in 1811, but not published until 1831. This addition to a long note on Robert Southey was one of Byron's afterthoughts, for it is headed: "The following is to be added to the Note on the 'Editors of the Edinburgh Annual Register.'" Some twenty lines of spirited invective against Southey do not appear in the published versions of this annotation to *Hints from Horace*.

(13) Three autograph manuscript poems:

(a) "Hear my prayer," three quatrains signed by Byron, and dated October 10, 1812. These are the lines first published in 1898 and entitled "To the Hon.<sup>ble</sup> M.<sup>rs</sup> George Lamb" (See E. H. Coleridge, *Byron's Works, Poetry*, III, 32n, and VII, 15). The poem has been associated with the highly personal elegiac poems to Thyrza. It is signed with Byron's curious symbol-signature, a kind of "D" with four dashes around it making a square.

(b) "Translation from the Portuguese," written on the same folded double sheet with the above. Stanzas one and two, all that appear on this manuscript, were first published with *Childe Harold's Pilgrimage*, 1814 (seventh edition).

(c) There are also written on these sheets five further stanzas, untitled, which may also be Byron's. They begin:

Go — triumph securely — the treacherous vow  
Thou has broken I keep but too faithfully now.  
But never again shalt thou be to my heart  
What thou wert—what I fear for a moment thou art.

Byron's name is written beneath each of the poems, but not in his hand.

(14) An autograph manuscript note headed thus: "To be inserted with 'the Corsair.'" There follows a list of six poems:

- 1 — To a Lady Weeping —
- 2 — From a Turkish Song

- 3 — Sonnet —
- 4 — Sonnet —
- 5 — Epitaph on a Newfoundland Dog —
- 6 — Farewell —

This note, apparently to Byron's publisher, John Murray, directs that the poems be added to *The Corsair*, then in a second edition, and the directions were carried out. They were then omitted from the third edition of the same year, and included again in the fourth and later editions.

(15) The final manuscript in this group is a most fortunate addition to the Texas Byron collection. It consists of the last three stanzas of Byron's *Ode to Napoleon Buonaparte* (1814), stanzas 17, 18, and 19, and completes the manuscript of the poem (16 nine-line stanzas) already at Texas. (See *Lord Byron and His Circle, a Calendar of Manuscripts in The University of Texas Library*, compiled by Willis W. Pratt, Austin, Texas, 1947, p. 23, item No. 73). The three stanzas appear to be a fair copy (though with many emendations) and are among several which were written after the poem had originally been completed in eleven stanzas. Byron's note at the top of the manuscript reads: "These three may be the last —17—18—19.—"; it is signed "B." These concluding stanzas, not published in Byron's lifetime, were first printed by Thomas Moore in a note to his *Life of Lord Byron* (1830, I, 546). They were then included as a separate poem in Murray's edition of 1831, and finally appended to the *Ode* in the seventeen-volume edition of 1832 (see E. H. Coleridge, *Byron's Works, Poetry*, III, 304). The entire manuscript as it is now assembled in the Texas Library contains scores of emendations which provide an intimate picture of Byron in the act of composing one of his best-known poems in the rhetorical style.

The last group of recent acquisitions belongs to the Italian and Greek periods of Byron's career, 1821–1824.

(16) An autograph letter written to Count Guiccioli, husband of Byron's mistress, Teresa Guiccioli, dated from Ravenna, August 7, 1819. The letter, written in English, reads in part: "on Lunedì I intend to set out for Bologna—where I shall try to discover your Palazzo Savioli.—My auberge will be the Pellegrino.—I make no apology for troubling you in English which you understand better

than I can write in Italian, and even if you did not—I would rather be unintelligible in my own tongue than in yours. . . . I desire my best respects to the Contessa your gentle Consort. . . . very gratefully/and affectionately yours./Byron." (Published by Iris Origo in *The Last Attachment*, London, 1949, p. 100.)

(17) Another autograph letter to Count Guiccioli, from Ravenna, August 21, 1820. By this time, a year later, Byron writes rather caustically in the Count's own language. In a letter to Rome (see Byron's comment in a letter to John Murray, Aug. 29, 1820) Count Guiccioli had misstated Byron's age as thirty-six instead of thirty-two. The letter reads in part (translated): "I thank you for your generous present of a lustrum, but as I am not disposed to accept it I inform you accordingly. . . . You know very well that it is as much in human nature to ask for years from *God* as it is to refuse them from *men*." (Published by Iris Origo in *The Last Attachment*, London, 1949, p. 212.)

(18) An autograph note (nine lines) to the Countess Guiccioli. This apparently unpublished leaf is the only example in the collection of Byron's writing to the Countess. It is undated, but seems to belong to the year 1820 when Byron was living near Teresa in Ravenna. Following the note is the inscription: "T. Guiccioli dede al Barone di Matzenn [?] li 13 Marzo 1829." Byron's signature appears at the bottom of the page.

(19) An autograph manuscript, three large folio sheets entitled: "Some recollections of my acquaintance with Madame de Stael, Ravenna. August 4.<sup>th</sup> 1821." This lively example of Byron's prose was apparently suggested by his hearing that August Wilhelm Schlegel intended to write a "fierce and thorough criticism of me and mine." Von Schlegel's association with Madame de Stael (as Byron puts it, "his great Umbrella—Madame de Stael's petticoat") prompted him to write down his recollections of her as well as to vent his wrath upon the impudence of his would-be critic. The writing of this memoir (apparently unpublished) may very well have suggested the composition of the group of notes begun on October 15 of the same year, which Byron called "Detached Thoughts." These were first published in their entirety from a volume bearing the inscription "Paper Book of G.G.B. L.<sup>d</sup> B —. Ravenna, 1821" in the Byron archives of John Murray, Albemarle

Street, London. (See R. E. Prothero, *Byron's Letters and Journals*, V, 403-468.) The present manuscript was until a few years ago also in possession of Sir John Murray, by whom it was sold in 1941 as an aid to British credit in the United States.

(20) An autograph letter of Byron to Count Taaffe, Pisa, December 12, 1821, concerning a report (as told by Medwin) that a subject of Lucca had been condemned to be burnt alive for sacrilege. Both Byron and Shelley were outraged at the news (later proved false) and intended to "move heaven and earth to put a stop to it." Byron's letter reads in part: "I only beg of you to take any steps in *my name* that may even have the possibility of being useful in saving the world from another reproach to it's Annals." (Published by C. L. Cline in *Byron, Shelley and their Pisan Circle*, Cambridge, Mass., 1952, p. 61.)

(21) An autograph letter from Byron, Pisa, July 14, 1822, to Captain Roberts, R.N., Leghorn, within six days after the drowning of Shelley in the Bay of Spezia: "Your opinion has taken from me the slender hope to which I had clung. I need hardly say that the Bolivar is quite at your disposition as she would have been on a less melancholy occasion." (Published by C. L. Cline in *Byron, Shelley and their Pisan Circle*, pp. 181-182.)

(22) An unpublished letter written by Byron from Genoa, September 28, 1822, to Captain Roberts, regarding Byron's schooner, the "Bolivar," which he sold to Lord Blessington. The letter was enclosed in one he sent to Edward Trelawny. Trelawny says of it in his *Recollections of the Last Days of Shelley and Byron* (Oxford, 1931, p. 110), "Byron had a dispute with Captain Roberts on a very frivolous subject; he sent me a letter to forward to the Captain; I refused to forward it, saying it would not do." Their misunderstanding seems to have arisen over paying off the seamen when the boat was sold. Byron's extensive enclosure to Roberts reads in part: "As you had never mentioned the condition to me—I necessarily was unaware of it—and I cannot draw upon you for the amount—as I had already given the boy and Gaetano their clothes without reserve. . . . I do not see how I was bound to Terms which you had not mentioned to me—because I understood that the full power which I readily granted with regard to the building of the vessel &c.° extended only to the period of my liquidating

all demands—and not after she was afloat." The letter is signed "N.B."

(23) The original charterparty or agreement for the charter of the Brig "Hercules" on which Byron sailed for Greece. This interesting unpublished document is signed by both Byron and Captain Scott, Commander of the brig. The "Hercules" is therein described as being "tight staunch strong and in every way fit." Edward Trelawny, however, who was sent aboard to report on her, called the ship a "dull sailer," its fittings "ill-contrived, and scamped by the contractor." But Byron seems to have been pleased with his bargain, though he planned to "pay her off" as soon as they arrived at the Ionian Islands.

(24) An autograph letter of Byron from Albaro, above Genoa, written April 5, 1823, to "Captain Edward Blaquiere, Hotel de Quatro Nations [*sic*], Genoa." Blaquiere, a member of the committee formed in London to aid the Greek revolution, had written to Byron expressing his intention of stopping at Genoa on his way to the Ionian Islands where he was to see how matters were progressing with the Greeks. Byron writes in part: "I have been expecting you for some time. . . . Nothing but some Italian connections which I had formed in Italy . . . prevented me from long ago returning to do what little I could as an individual—in that land which is an honour even only to have visited." The text of this letter was first published by Moore (*Life of Byron*, 1830, II, 655), with typical alterations and omissions. (Cf. Prothero, *Byron's Works, Letters and Journals*, VI, 185–186, who follows Moore.)

There remain to be noted three letters written by Byron from Greece.

(25) An autograph letter, apparently unpublished, written November 25, 1823, to Colonel Stanhope, an agent of the London Committee, and now in Greece with Byron. The poet, who is returning to him some letters and a subscription list, states that he knows "nothing whatever of M.<sup>r</sup> or M.<sup>rs</sup> Flack or Slack—nor can ascertain who or what they were or are except that M.<sup>r</sup> Flack was an auctioneer of Corfu—and that M.<sup>rs</sup> Slack is *not* the most deserving of her sex."

(26) A letter of Byron from Cephalonia, October 26, 1823, to John Bowring, secretary to the Greek Committee in London, re-

questing him to urge his friend and trustee, Douglas Kinnaird, "to forward to me all the resources of my *own* we can muster for the ensuing year. . . . and I pray you to stir your English hearts at home to more general exertion; for my part, I will stick by the cause while a plank remains which can be *honourably* clung to." (Published by Prothero, *Byron's Works, Letters and Journals*, VI, 292-294.)

(27) The final letter in this group is a long one written from Dragomestri, January 2, 1824, to Dr. Henry Muir, Medical Officer at Argostoli. Byron describes in detail his narrow escape from capture by the Turks on his voyage from Cephalonia to the mainland of Greece. The brig "Hercules" had been sailing close to a Turkish frigate in the night "believing her a Greek till within pistol shot—and only escaped by a miracle of all the Saints (our Captain says) and truly I am of his opinion." (Published by Prothero, *Byron's Works, Letters and Journals*, VI, 298-300.)

Several items of interest have also been added to the manuscripts and letters by and about Lady Byron, a considerable group of which the Texas Library already possesses. Two of Lady Byron's letters have been added to the sixteen now in the collection, and three poems (one of which is probably not authentic) augment some twenty autograph poems, nearly all unpublished, which are now on the Byron shelves.

(28) An autograph letter of Lady Byron, written in the third person for Mrs. Jameson, to Mr. Putnam, March 1, 1845, no place. Lady Byron "requests that the books bespoken for [her] may be left . . . at the Earl of Lovelaces 10 St James's Square."

(29) An autograph letter of Lady Byron, no place, dated June 27, no year, to Mrs. Reid: "I have not for years dined out in London, but I cannot resist your very kind invitation. Most truly do I feel it an honour to meet such guests.—Believe me/Yours very sincerely/ A. I. Noel Byron."

(30) An autograph manuscript poem by Lady Byron (15 lines), beginning "Though he hath set his face against the pole."

(31) A manuscript copy of an untitled poem (40 lines), probably apocryphal, beginning "Powerless are they magic numbers." It seems to be an answer to Byron's lyric "Fare Thee Well," and is not in Lady Byron's hand. The manuscript is, however, accom-

panied by a letter from a former owner who believed it to be authentic.

(32) An autograph manuscript poem by Lady Byron (16 lines), beginning "To say—to feel—I take my all." These undated lines were sent to her friend, Miss Milner.



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# Enoch Arden in Texas: A Critical Rhapsody

GEORGE HENDRICK

RICHARD M. SWEARINGEN, born in Noxubu County, Mississippi, in 1838, came to Texas in 1848 with his parents, Dr. R. J. and Margaret Swearingen. Dr. Swearingen settled his family in an early cultural center, Chappell Hill, and served as president of the Board of Trustees of Chappell Hill Male and Female Institute.

Richard M. Swearingen attended the Institute before the Civil War, and after enlisting, served for a time under Col. John S. Ford. Upon learning that his brother was ill in Tennessee, he volunteered as a replacement. The University of Texas Archives has a photostatic copy of the manuscript of his interesting memoir, *Four Years in the Confederate Army, or, My Part of the Great Rebellion*.

After the war he completed his medical training at the New Orleans School of Medicine and was graduated in 1867. He returned to Chappell Hill as a practicing physician and remained there until 1875 when he moved to Austin.

He served as State Health Officer in 1881.<sup>1</sup> At his death in 1898 he left in manuscript the first four chapters of a novel concerning Civil War veterans who went to Mexico to join Maximillian and thus avoid giving the oath of allegiance to the United States. The novel was completed by Lula Mary Bewley, Mrs. Swearingen's niece. Both the completed novel, which Miss Bewley called *The Secret Packet*, and the original of Dr. Swearingen's first four chapters are deposited in The University of Texas Archives and are still unpublished.

Also in the TxU Archives is evidence that Swearingen was not merely a soldier, a physician, and a novelist. He also emerges as poet and literary critic. Copies of several of his verse effusions are

<sup>1</sup> "Richard M. Swearingen" in *Transcripts Relating to the Medical History of Texas*, vol. XXX, University of Texas Archives.

preserved, and may yet see the light of day. And the following essay on *Enoch Arden* speaks for itself. Tennyson's poem had been published in 1864. Seven years later, on May 1, 1871, Swearingen delivered his critique at a meeting of the Chappell Hill Reading Club.

## "Enoch Arden," by Richard M. Swearingen

In my younger days, Mr. Tennyson was not a favorite, but fortunately for his peace of mind the painful fact was never imparted to him, and he still lives, dreaming songs and singing dreams.

His first poems were sweet, pleasant, and musical,—but aimless, and soulless! Crystal waters, humming and laughing over clear, but callous pebbles. I could read them, be entertained, but never elevated! Could see their beauties with the eye, but never feel them in my heart. They would drift out, in the great flood of literature, like toy ships,—with a phosphorescent flash, an airy wing, and a graceful sweep, made to be looked at, and admired, but never freighted with treasures. In the garden of poetry—the lauriate of England, was my *evergreen*, ornate with *flowers—without perfume,—and gemmed, with fruits,—tasteless as marble.*

Enoch Arden, completely revolutionized, and wonderfully changed, these juvenile opinions. The fault was the *readers*, not the *authors*. The mist cleared away, and Mr. Tennyson, the *pure*, the lofty, was not only *admired*, but *loved*.

The crystal waters now hummed new melodies, and sparkled over beds of pearl. The *toy ship*, now queen of the ocean, freighted with diamonds, dashed the waves in silvered cascades, and proudly rode nearest to the stars! An eternal rainbow, with arms of rose, violet, and vermillion caressed her polished sides, and mingled with the mellow sunlight that gleamed through the silken sails, and slept upon the burnished decks. The *Evergreen* my boyish fancy painted, ornate with scentless flowers, and tasteless fruits,—now raised its royal head above the world! *birds*, with sweeter songs than ever charmed the ear of Orpheus, fluttered thro' its shades! *fruits*, richer than Hesperides *ever* grew, gleamed thro' the waving foliage and nodded to the perfumed winds. "Enoch Arden," is both *lyric* and

*heroic, earthly and heavenly!* the *essence* of a spotless soul, the *offspring* of a great poetic heart. There is not a sentence in it, excerpted, or isolated, that is beautiful! We find no lofty thoughts, no sweeping fancy, no musical alliteration, no rippling rhythm, and yet, as we read line after line its beauties rise up, one by one, until we are lost in a perfect wilderness of multasfloras, the heart softened and the soul entranced. There is nothing unreal, nor mythical in the characters, no hags—nor spirits—no mailed warriors with bur-nished chariot and radiant plume, no pale, sighing, shadowy dam-sels with Basilisk eyes—and angel faces—but simply *human beings*, pure, holy, almost divine.

Phillip Ray—Enoch Arden and Annie Lee first play their life drama in the narrow cave—and the coy little maiden *there* wins our esteem, when, in trying to reconcile her boyish lovers, she promises to be "little wife to both." It was a rash promise, innocently pledged by a guileless child,—but a true and mournful prophesy. Tho' she had never to herself confessed it—she *loved* Enoch!—tho' she had never so *intended*, she was *partial* to Phillip. A seem-ing *inconsistency*—but *true* to the nature of a modest—gentle—etherial woman. It was sympathy for the *unloved* lover that made her unusually kind and partial—but the heart gave its purest fra-grance to the brave—the strong, the chivalrous. It is *ever thus* with woman's love, it was thus with Annie Lee. The children rise to ma-turity and one golden autumn day, whild wandering in the hazel grove—Phillip beheld the lovers hand in hand, and in their eyes, and faces, read his doom. He felt an unfathonable anguish, but no hatred, no bitterness.

Fortunately for the truth of the poem, this anomaly lived a hun-dred years ago! one of our modern lovers would have raged, vowed eternal emnity, and panted for revenge. Phillip, tho' he bears a life long sorrow—calmly veils his own grief and patiently waits the hour for a noble beautiful revenge. He hears the marriage bells chime merrily, sees a rosy future all fringed with stainless joys rise like a cloudless morn before the blissful pair. Seven years of *plenty* for Enoch and Annie, then a shadow steals slowly over their sunlit home. We see Enoch busy with his hammer arranging the little store room! Annie, trembling and shrinking—the blows fall on her highly wrought nerves like clods upon a coffin. Then comes the parting scene—the cheerful, hopeful words of encouragement from one, the despairing sobs of the other—the lock of hair—the last farewell! Annie straining her tear dimmed eyes to catch one more

look at that manly form, ere it disappears forever. The mist of the eye—and the mist of ocean deprived her of that sad pleasure—the boat is lost in the distance, the telescope falls from her trembling hands—she turns to the humble home, finds the shadow, that only threw a gloomy glamour over scenes where *Enoch* was, now settled—deepened into night, drear, cold, and rayless. She fails in business—starvation stalks like a spectre through the threshold, death touches with icy hand her youngest born, and no news of *Enoch* comes—nothing comes but *sorrow*, and the *discarded one* of long ago. Phillip, the noble, the generous, the magnanimous—lights up the darkened hours. With refined—delicate arguments—he persuades her—to let him educate the children—to provide luxuries for them and for her. Ten years glide away, and with them all hope for the *absent One*. Another golden autumn comes, they stand again in the hazel grove near the narrow cave—the past with its teeming recollections rises—Phillip forgets himself and tells his love. Annie *hesitates*—then promises in one year, if no news of *Enoch* comes, to be his wife. Another year has gone—another golden autumn comes—and Phillip stands before her!—but she still put him off,—so much to look to, such a change asked for, one more month, *only one!*—then he, with eyes full of that life long hunger—says—“Take your own time Annie—take your own time.” What a self sacrificing—lofty love was his—as different from the ordinary *worldly* love of the present day as the mountain torrent to the great but grand Pacific. The *one* shallow & narrow—but dashing—roaring—breaking over cliffs and boulders! the *other* deep and broad, rolling in majestic circles, from continent to continent, over groves of coral and banks of rubies—beauties hidden from *mortals* but *God* can see them all.

Another six months passed away, and at last they were wed. Again the marriage bells send forth their merry notes, they ring thro’ the village, ring thro’ the hazel grove, ring thro’ the narrow cave and echoing—go ringing far away over crested waves towards the flaming orient. On a rock bound island, a storm wrecked sailor, alone among the fern and palms—“faintly hears the pealing of the parish bells” and not knowing why, starts up—shuddering! No wonder that he is chilled and shudders! the fire that warmed and cheered him, thro storm and wreck—thro loneliness and despair *was Annie’s love—it was now gone forever*, burned upon an other altar, and left him naught but ashes. Ill fated *Enoch*, the boat that

bore you from that Isle was more cruel than the billow that dashed you on it.

Once more he stands in England upon the narrow wharf from whence he sailed. No one could recognize in that bent form and tottering step the proud, elastic buoyant Enoch of happier days. He spoke no words to any one, but homewards turned his earthworn weary face where *Annie once lived and loved*. A bill of sale of ancient date and desolation were the only occupants. Then back to the ruinous old Tavern where good but garullous Miriam Lane relates the annals of the past and all the story of his house. "And oer his countenance no shadow past Nor motion! Any one regarding well had deemed He felt the tale—less than the teller! Only—when she closed—"Enoch! poor man Was cast away and lost"! He shaking His gray head pathetically repeated muttering—*Cast away and lost*. But Enoch longed to look on her sweet face again to see if she was happy and when night veiled the Earth—(it veiled him always) the light in the Phillips house (for light was always there) lured him to it.

"And when the dead man, come to life beheld  
His wife, his wife no more, and saw the babe,  
Hers, tho not his, upon the Father's knee  
And all the warmth, the peace, the happiness  
And his own children, tall and beautiful,  
Then he (tho Miriam Lane had told him all  
Because things seen are mightier than things heard  
Staggered & shook holding the branch & feared  
To send abroad a shrill and terrible cry  
Which in one moment, like the blast of doom  
Would shatter all the happiness of the hearth."

He turned softly from the scene, would have knelt but that his knees were feeble so that Falling prone, dug his fingers in the wet Earth—and prayed—"So hard to bear—why Did they take me thence, Oh! God allmighty—Blessed Saviour Thou that didst uphold me On my lonely isle, uphold me Father in My loneliness a little longer—Aid me—Give me strength not to tell her, never to let her know. The fervent, agonized prayer was answered, the great secret slept within that bruised broken dying heart. One gloomy night when Miriam Lane, and pitying angels, watched & wept, a mighty story rocked all the houses in the Port,—"he woke, he rose, he stretched his arms abroad,



Crying with loud voice 'a sail—a sail, I am saved,'  
And so fell back and spoke no more."

Thus passed away that pure heroic spirit—Strong in life, beautiful in sorrow, sublime in death. Thus closes this exquisite portrait of a Poets soul. It will be read and sung long ages after Homer's harp and Sappho's lute have cease to echo. A story so sweetly sad, so heavenly pure might, without desecration, undulate in rippling cadences from Seraph tongues—as they float on the wavelets of the ever shining river.

## Marginalia on Coventry Patmore

GEORGE O. MARSHALL, JR.

THE UNIVERSITY OF TEXAS has recently acquired a copy of Basil Champneys' *Memoirs and Correspondence of Coventry Patmore*. 2 vols. (London: George Bell and Sons, 1900) with marginalia by Mrs. Eliza Robinson, a friend of the first wife of Coventry Patmore, Emily Augusta Andrews, who was *The Angel in the House*. The marginalia, all in the first volume, are on pages 128, 148, 156, and 158. In addition, there are four inserted sheets of personal information about the Patmores.

The annotator identifies herself on page 128 by writing in the margin "Eliza Johnson then/afterwards/Eliza Robinson" beside a passage referring to a lady who, though younger than Mrs. Patmore, was her frequent companion and lifelong friend. On page 158 Champneys prints a letter from the first Mrs. Patmore to Miss Eliza Robinson. Mrs. Robinson has crossed out the "Miss" and written in "Mrs." She makes the same correction on page 158, where she also notes that she is the godmother of Bertha Georgiana, Mrs. Patmore's fourth child. In a sheet inserted at page 137 Mrs. Robinson says that her eldest brother, Meusal, stood proxy for Tennyson and that she was proxy for Mrs. Tennyson when the Patmores chistened their second son Tennyson at Kentish Town Church.

Although most of Mrs. Robinson's supplementary information is rather trivial, her vignette of Coventry Patmore's mother does add to what little is known of that rather forbidding lady. Derek Patmore expresses the consensus when he writes that she was "cold in manner and somewhat stern and authoritative with all her children" (*The Life and Times of Coventry Patmore*. Constable: London, 1949, p. 31). Champneys (*op. cit.*, I, 5) says that Coventry

was hurt by the cold and formal reception his mother gave Emily Andrews upon their engagement. Mrs. Patmore died at the home of her son Coventry on December 5, 1851. The following insertion by Mrs. Robinson shows the dead lady's daughter-in-law on the defensive:

I perfectly remember seeing Coventry Patmore's mother when dead at 8 The Grove Kentish Town. When Mrs. Patmore asked me if I should like to see her she said have you ever seen anyone dead I replied No, then she said I do not think you could feel any terror of death if you saw her, for she looks so peaceful & I thought awhile supposing I saw anyone I loved *much* the first time I gazed on death the shock would be great, & as Mrs. Eliza Patmore always appeared to me a very distant proud & haughty lady I had no affection for her, & I said I would see her; Mrs. Patmore led me upstairs; she was lying in her coffin a handsome woman and looked like a marble statue, I touched her hand it was colder than stone and clammy; it made a lasting impression upon my memory, & thankful I was I had seen her, for before another December came around I had lost my beloved father. Mrs. Patmore told me how grieved she was Coventry's mother had died at their house as his family might think she had not taken every possible care of her.

# American First Editions at TxU

## X. Charles David Stewart (b.1868)

JOSEPH JONES

**B**Y A LAKE near Hartford, Wisconsin, lives one of the country's oldest literary men, now nearly ninety. But to speak of the "venerable" Charles D. Stewart would be a misnomer; a brisk activity in mind and body alike belies any such adjective. Upon encounter, Mr. Stewart seems nearer sixty than eighty-eight, though the record states clearly that he was born in 1868. A full half-century ago he was a best-selling novelist, and he has continued a fruitful career of writing, contributing to such national magazines as the *Century*, the *Country Gentleman*, and the *Atlantic* and more recently to Wisconsin newspapers. His essays have been reprinted in numerous textbooks and anthologies. From the earlier days he has reminiscences of such men as George Ade, Eugene Field, and Richard Watson Gilder.

In a personal letter of recent date, Mr. Stewart states that his writing career began at the age of eighteen in the black lands of Williamson County, Texas. "For about a year and a half," he continues, "I lived on a horse, or horses, amid cattle, in the general region between Taylor (forty miles north of Austin) and Georgetown, the county seat. . . . I seldom got off a horse except to eat or sleep." This was in 1886-87; the writing, at that time, was a series of humorous sketches for *Peck's Sun* of Milwaukee, where Stewart's parents lived and where he spent part of his boyhood. (He was born at Zanesville, Ohio.) "When I found that my funny pieces were welcome to the editor I turned the horse in the direction of Taylor once a week to see how my writing looked in print. The paper had a circulation in Texas, having been made famous by 'Peck's Bad Boy.'" Before coming to Texas to work for an

uncle, young Stewart had worked and wandered variously: "a long summer on a steamboat on the Missouri" (the *General Meade*, affectionately and vividly remembered in *Fellow Creatures*), part of the winter on the Mississippi, and the rest of the winter in New Orleans. He drew heavily upon his Texas experiences, he reports, in both *The Fugitive Blacksmith* and *The Wrong Woman*. His own blacksmithing (as smith's helper) was done at Overton, in Rusk County.

A particularly gratifying virtue of Mr. Stewart's style is its tenacity to the subject; he is willing to take infinite pains to make things clear. Of the writer's responsibility—and pleasure—in doing so, he has this to say (*Essays on the Spot*):

There are three sorts of people: those whose life is simply the living of it; those who yearn for expression but have not the gift; and those who can write. The first may be said to feel; the second may be said to feel and hear, but not to see. Theirs is only the rumor and shadow of joy wantoning in the wood. But to say a thing is like catching it alive. Such trappers must have sharp sight.—Hearing does not exactly locate. A thing expressed belongs to you for the first time, and there is the joy of seeing it.

A passage from *The Fugitive Blacksmith*, recounting the introduction of a newly-recruited sheepherder to the mysteries of sheep-dipping, will illustrate Stewart's own sharp sight as well as his ability at handling dialogue:

" 'Well, partner,' said he, 'have you decided to turn Baptis'? How are you on church, anyway,—ever go to any?'

" 'Sometimes,' said Bill. 'I dropped into that white church in town.'

" 'Well, that won't do—that's Episcopal. Out here we're dead set on regeneration by immerson. This oil dip ain't accordin' to my religion that I've been used to. But I ain't so narrow but what I can try it. The perfessors say it's a cure.' He kicked the fire out from under his tobacco-caldron and bailed the dip out into the hogshhead. Then he went at emptying his dipping-tank. Bill got a pail and helped him take the dip out and put the petroleum in. Then they went at the flock. And it wasn't long till Bill found out he didn't like a sheep, and that they weren't his style. He never did like any sort of martyr person that was always swallow-

ing down their sufferings and looking sorry and good about other people's badness to them. He'd rather have them fight than complain,—and a sheep is just the other way around. He lifted up a ewe to souse her in the dip, and she let out a trembling bawl that made Bill feel cruel. And when he put her in, she rolled up her eyeballs and shut her bleat off, as if she had made up her mind to stand it and let him abuse her more, and she would give right up to it and look to heaven for support. Bill picked up another and another, and they did the same; and somehow their eyes chastised him till it made him mad. And he felt like giving them an extra souse—seeing they were so good at putting up with suffering.

"That's the way to do it!" said Jonas, as Bill kept sending them over the stile. "The clean to the right, and the unclean to the left—the righteous and the unrighteous."

"You talk as if you was used to being God," remarked Bill.

"Well, I have been—considerable. And by the time you've been out here long enough, you'll feel that way, too; for you won't see anything like yourself. I ain't following the flock now. But I've had the universe on my hands in my day—and all that was contained therein. It's a big responsibility. How do you like sheep, take 'em one at a time?"

"I can't say that I exactly take to them," said Bill. "They ain't an animal that I would sit up nights to talk to."

Taken all together, the books of Charles D. Stewart show a wide spectrum of interest on the part of an enquiring mind. His most characteristic instincts are those of the essayist, his style a pleasant blending of familiarity and practicality in the best tradition of the essay. His publications in book form began in 1896 with a religious work, *Five Points in Faith* (which our library does not have) and nine years later shifted somewhat abruptly to the picaresque novel in *The Fugitive Blacksmith* (1905), also lacking at Texas and much needed for use of students of the American novel. Two other novels, *Partners of Providence* (1907) and *The Wrong Woman* (1912) are here—the latter, no doubt, because the story is set in what was once Texas sheep country. *The Wrong Woman* has as its hero a strong, silent man of the Owen Wister *Virginian* type, with variations. *Partners of Providence*, very highly popular at the time of its publication, is reported to have been called for and read by

Grover Cleveland as he lay dying. *Essays on the Spot* (1910) is needed as furnishing some prime specimens of careful exposition (about ox-driving, for example, or the habits of spiders) and challenging criticism (a long interpretation of Coleridge's "Kubla Khan" antedates Professor Lowes's *The Road to Xanadu* by seventeen years and invites comparison). Literary interest continues in *Some Textual Difficulties in Shakespeare* (1914), an early publication of the Yale University Press, which we have.

Our other needs are these:

*Finerty of the Sand-House*, 1913

*Buck*, 1919

*Valley Waters*, 1922

*Fellow Creatures*, 1935



# The Diary of Fray Juan Agustin de Morfi

MALCOLM D. MC LEAN

ON JUNE 13, 1955, The University of Texas Library purchased from the Chicago Historical Society a manuscript bound in parchment and containing the following penciled note inside the front cover: "Diario 3.º del P. Morfi/Vol 3 of the Diary of Father Murphy in Texas in 1779." The rest of the diary was written in ink in handwriting so small that in some places it had to be deciphered with the help of two powerful magnifying glasses. It covered 169 pages (except p. 118-119, which were blank), the numbers on which had been added subsequently in pencil, and the last thirty-five leaves were blank (with the exception of a penciled "Father Murphy" on the last one). The pages of the diary are 10.3 cm. wide and 14.5 cm. long.

This manuscript was sent to the University Archives for deposit, and Miss Winnie Allen, Archivist, asked me to make an English translation. On checking with Miss Margaret Scriven, Librarian of the Chicago Historical Society, I was informed that the diary had come to them about thirty years ago as a part of the Charles F. Gunther Collection. According to their records, it had not been published, copied, or translated. My own checking in The University of Texas Library card catalogue and the Union Catalogue here tends to confirm this impression. Miss Scriven enclosed with her reply a typed transcription of pages 1-16 only, which had been done hurriedly at the Newberry Library.

I began the translation on July 14, and the work was completed August 30, 1955. The translation was financed chiefly by the Hally Bryan Perry Fund. The fast and accurate typing was done by Miss Doris Herrington, who plans to enter the University as a freshman this fall.

From comparisons with other samples of handwriting in The

University of Texas Archives, and from internal evidence to the effect that the author of this diary also wrote books about Texas and New Mexico, I am convinced that the diary was kept by Fray Juan Agustín de Morfi, although his name does not actually appear anywhere in the text. According to the biographical sketch of Morfi in the *Handbook of Texas*, he went along as chaplain with Teodoro de Croix, Commandant General of the Provincias Internas, on an inspection tour through Texas and the northern states of present Mexico, setting out on August 4, 1777, and ending his diary abruptly on February 24, 1778, at Las Cruces on the border between Chihuahua and Coahuila.

The diary translated here picks up on August 26, 1779—over a year later—somewhere in the general vicinity of the City of Chihuahua, or between there and Encinillas, and gives a detailed account of a large expedition made by "His Lordship" (whose name is never mentioned), swinging northwest through San Benaventura, Casas Grandes, and Fronteras to Arizpe, Sonora, capital of the Provincias Internas, where Morfi stayed from November 13, 1779, to February 6, 1781, during which time he apparently lived in the same house with His Lordship, had access to the official reports, and summarized in his diary the news concerning what are now the northwestern states of Mexico and the southwestern United States. It was there that he wrote the first draft of his book on Texas, as well as gathering information concerning New Mexico and the Californias.

Morfi was a careful observer, and he set down in his diary vivid descriptions of the mineral formations, topography, trees, birds, animals, flowers, insects, Indian customs, Church architecture, fish, rivers, crops, the size and arrangement of towns and cities, as well as places where new settlements might be established.

Leaving Arizpe in February of 1781, it took him until the first of June to work his way on foot, muleback, and finally by carriage through the *tierra caliente* and up over the dizzy heights to the central plateau, sometimes rising at 2 a.m. to race across mosquito infested lowlands by moonlight, and at others taking a long siesta in the shade of "a beautiful fig tree five fathoms in circumference."

His diary will be of genuine importance to students of Latin American history.

## New Acquisitions

THIS SECTION reviews from time to time the important gifts and purchases received in the Library for the period between issues of the CHRONICLE. It is a selective list, and cannot always include every item which may be worthy of mention; but it is intended that it shall always be representative of significant kinds of acquisitions.

### THE BATTLE LIBRARY

By the terms of the will of Dr. William James Battle, who died on October 9, 1955, after sixty-two years of service to The University of Texas, his private library has been bequeathed to the University. It will remain in the handsome room which was especially designed for it on the twenty-seventh floor of the Tower of the Main Building.

Dr. Battle kept no count of the total number of his books, but a rough check indicates that they come to somewhat over ten thousand bound volumes, and numerous pamphlets and unbound periodicals. By broad subject categories, they are distributed approximately as follows:

Greek and Roman Literature, including texts, translations, and commentaries	4,500
Ancient History and Antiquities, including Archaeology	1,300
Travel	1,500
Art, ancient and modern	1,000
Modern literature, chiefly British and American	800
History of the United States, especially Southern and some Texana	500
Religion	400

There is also a considerable amount of material dealing with The University of Texas, the history of which Dr. Battle was writing up to the time when he became ill.

Dr. Battle did not collect rare first editions or incunabula, but he did acquire many choice volumes. He was particularly interested in fine editions of Virgil, Horace, and Homer. The Virgil volumes include such comparative rarities as the Paris edition of 1529 and the Venice editions of 1533, 1544, and 1566, all sumptuous volumes, equipped with interesting woodcuts. In the field of archaeology, the Battle Collection is distinguished by several important series, notably the official reports of the excavations at Aegina, Eleusis, Epidaurus, Olympia, Priene, and the Athenian Acropolis. There are many fine volumes on art history and architecture, with special emphasis on Greece.

While the books are not to be integrated with the main collection in the University Library, they are to be provided with a special bookplate. A card catalogue, assembled by Dr. Battle, is available in the room itself. The chairman of the Department of Classical Languages is to act as the custodian, and the books are to be readily accessible to members of the departmental staff and to others by individual arrangement.

HARRY J. LEON

*Department of Classical Languages*

## THE GRIFFITH LIBRARY

The acquisition by TxU of a notable collection of over 4,000 eighteenth-century books and pamphlets, assembled over a period of fifty years by Professor Emeritus R. H. Griffith of the Department of English, enriches the Library's already rich holdings in this field. The Aitken collection and other Rare Book Collections resources in eighteenth-century material are thus largely complemented.

The story of Professor Griffith's library begins in 1903, when he first began to teach a course in eighteenth-century literature. In the summer of 1904 he worked at the British Museum, and in the following summer at the Library of Congress and at Harvard; it was at the Harvard Co-op that he purchased an odd volume of the then standard edition of Pope by Elwin and Courthope—a volume containing the *Dunciad* with bibliographical notes. There was then no bibliography of Pope; Griffith set out to remedy this situation.

Later, in the summer of 1913, he was again in England, and went on what he describes as a book-buying spree, acquiring a notable series of editions of the *Dunciad* and much other material relating to Pope and to the Augustans.

In 1922 appeared the first volume of Griffith's definitive bibliography of Pope, which was completed by a second volume in 1927. This has earned him wide acclaim, and has incidentally given him the kind of immortality among collectors and booksellers which is achieved only by the authors of standard works: Pope volumes are described in catalogues as "Griffith no. 310b," etc. His bibliography, now out of print, has itself become a rarity much in demand by collectors and scholars.

The core of Griffith's library is books by and about Pope. Co-operation between Griffith and the late W. J. Battle, whose library is now also to be acquired by TxU, has resulted, for example, in the collection of many significant eighteenth-century versions and imitations of Horace, whose work Pope adapted with consummate cleverness in many of his satires.

But the Griffith library is also rich in first and early editions of Dryden and Swift, in pamphlet sermons and fugitive verse of the late seventeenth and early eighteenth centuries, and in much background material—biographical, historical, and social—which helps us understand the literature of the time. As many scholars can testify, Professor Griffith has always been generous in allowing others to use his collection and to draw on his knowledge of the Augustan Age. Now his library, which with the Rare Book Collections holdings has already been the basis for a number of doctoral dissertations written under his supervision, will become a permanent and valuable part of the University's resources.

OSCAR MAURER  
*Department of English*

## RARE BOOK COLLECTIONS

### I. PRINTED BOOKS

Slowly our gathering of incunabula, books from the cradle days of printing, the exciting first half-century of the art, is growing. We have two recently acquired titles to announce: Anglisus Bartholo-

malus: *Liber de Proprietatibus Rerum*, 1485; and the famous *Hortus Sanitatis*, printed by Peter Schoffer at Mainz, March 28, 1485, with its drawings colored by hand and in its original binding of embossed vellum over boards. Following closely in date comes *The Grete Herball*, printed by P. Treveris, Southwark, in 1529, to swell our considerable collection of herbals; Thomas Aquinas: *Commentaria In Duodecim Libros Metaphysicorum* [sic] Aristo, 1562; and two other great dictionaries to add to one of the best collections of this kind in the country—John Rastell: *Exposition of Certaine Difficult and Obscure Words* . . . 1595, and Thomas Thomas: *Dictionarium*, 1594.

To our early English chronicles and descriptions of London we have added John Stowe's *Annales of a Generall Chronicle of England*, 1631, and *The Survey of London* . . . 1633.

#### BEFORE 1800

Other volumes dated before 1800 are: Justus Lipsius: *Opera Omnia*, 1675, 4 vol.; Bolingbroke: *A Dissertation upon Parties*, 1735; Horace Walpole: *Correspondence*, 1740–48 (vols. 17, 18, and 19, Yale University Edition, 1937– ); Johnson: *Memoirs of Mrs. Billington*, 1792; Nicholas Rowe: *Plays*, 1736, 2 vol.; John Hill: *The British Herbal*, 1756, with numerous fine wood cut plates, and *Eden, or a Complete Body of Gardening*, 1757, with numerous woodcuts; Richard Rolt: *The Lives of the Principal Reformers* . . . embellished with the heads of the Reformers . . . in mezzotints, by Mr. Houston, 1759; Cesare Ripa: *A Collection of Emblematical Figures*, 1777; Nathaniel Chipman: *Sketches of the Principles of Government*, 1793; and John Daniel Gross: *Natural Principles of Rectitude*, 1795.

#### ROMANTICS

Our Romantics are so nearly complete that we have little opportunity to add to them. The greatest gain in this group is the half-dozen autograph letters written by Lord Byron described earlier in this issue of the *Chronicle*. The following titles are, for the most part, duplicate copies needed for a special purpose: Thomas Medwin: *Conversations Noted During a Residence at Pisa*, 1821–1924; Leigh Hunt: *Ultra-Crepidarius*, 1823; *Imagination and Fancy*,

1844; *Table Talk*, 1851; and *Wishing-Cap Papers*, 1873; Southey: *Letters Written During a Short Residence in Spain and Portugal*, 1797; *History of the Peninsular War*, 1823; and *Southey's Common-place Book* (Second Series), 1850.

#### VICTORIANS

R. L. Stevenson: *Underwoods*, 1887; and *Edinburgh, Picturesque Notes*, Ed. by J. A. Smith, 1954; Lewis Carroll: *Some Rare Carrolliana*, Ed. by S. H. Williams; Algernon Charles Swinburne: *Heptalogia*, 1898.

#### MODERNS

From the beginning of our rare book buying, it has been the policy to extend—complete so far as possible—our holdings of the greatest writers in important fields of literature. Of late, however, following the interest of graduate students, and building upon the foundation laid by Mr. E. DeGolyer of Dallas in his gift of 1,200 volumes in modern English and American authors, we have given special attention to gathering source materials for the study of late nineteenth century and contemporary writers. With the booksellers' stock of sixteenth and seventeenth century books almost exhausted, and our shelves of romantics and great Victorians well rounded out, we have added as rapidly as may be in Kipling (practically completed in published titles two years ago), D. H. Lawrence, William Butler Yeats, Willa Cather, the poets of World Wars I and II, etc., etc. Happily the hunting in these pastures is still good and comparatively inexpensive.

*D. H. Lawrence:* Since last report, we have received twenty-nine printed items by D. H. Lawrence and eighteen about him, bringing the Lawrence collection to more than 150 items. More important is the very recent addition of one hundred and twenty-four pieces of autograph (see below).

*William Butler Yeats:* To an already extensive Yeats Collection we have added (besides *Later Poems*, 1822, and *Letters*, 1934 and 1954) the Frederick Prokosch Collection consisting of forty-eight first editions and privately printed items, including the typescript and proof-copy of *The Winding Stairs* copiously corrected by the author, and three autograph letters written by Yeats to Francis



Stuart. Many of the volumes contain the signature of both Yeats and the collector, Frederick Prokosch.

*English War Poetry and Related Prose:* One of the most important bodies of source material recently brought into Rare Book Collections is that gathered by Dr. Joseph Cohen in connection with his study of war poetry, particularly original autographs, photostats, printed ephemera, and typescripts relating to Wilfred Owen: James Elroy Flecker: *Thirty Six Poems*, 1910; *Forty-two Poems*, 1911; *The Golden Journey to Samarkand*, 1913; *Collected Poems*, 1920. Maurice Baring: *Poems 1914-1919*, 1920. Edmund Blunden: *Mask of Time*; *Retreat*, 1928; *Nature in English Literature*, 1929; *Near and Far*, 1929; *Great Short Stories of the War*; *To Themis*, 1931; *Votive Tablets*, 1931; *The Face of England*, 1932; *Halfway House*, 1932; *To Nature*, 1933; *Choice or Chance*, 1934; *Keats's Publisher*, 1936; *English Village*, 1941; *Cricket Country*, 1944. Rupert Brooke: *Lithuania, A Play in One Act*, 1935. Joyce Cary: *Marching Soldier*, 1944. Herbert Corby: *Hampden's Going Over*. C. Has-sall: *Crisis*, 1939. J. F. Hendry: *The Bombed Happiness*, 1942. Sidney Keyes: *The Cruel Solstice*, 1943; and *Collected Poems*, 1945. Herbert Read: *Poems 1914-1934*, 1935.

*Other Twentieth-Century Writers:* Richard Aldington: *Artifex, Sketches and Ideas*, 1935. F. W. Bain: *Descent of the Sun*, 1903; *A Draught of the Blue*, 1905; *An Essence of the Dusk*, 1906; *An Incarnation of the Snow*, 1908. Lionel Pigot Johnson: *Twenty-one Poems*, Selected by William Butler Yeats, 1904. Katherine Mansfield: *Letters*, 1928, 2 vol.; and *Letters to John Middleton Murry*, 1951. D. M. Dolben: *The Poems of Digby Mackworth Dolben*, 1911. Bernard Shaw: *Peace Conference Hints*, 1919.

#### AMERICANANA

George Ade: *When I Sowed My Wild Oats*. Samuel Clemens: *A Champagne Cocktail and a Catastrophe, Two Acting Charades*, 1930; and *Three Aces, Jim Todd's Episode in Social Euchre*, 1929. Edna Ferber: *They Brought Their Women*, 1931. Bret Harte: *Flip and Foul at Blazing Star*, 1882, and *Wail of the Plains*, 1890. John Letcher: *An Appeal to the County Courts of Virginia to Encourage Immigration* [Broadside]. Vachel Lindsay: *Gen. William Booth Enters Heaven*, 1913. William Sydney Porter: *The Trimmed*

lands Library, a *Brief Descriptive Account*, 1954; *A Century of Lamp and Other Stories of the Four Millions*, 1907. Thomas B. Read: *Poems*, 1847; and *Sylvia, or the Last Shepherd*, 1857. Paul Revere's *Engravings*, 1954. Alice Hegan Rice: *Mrs. Wiggs of the Cabbage Patch*, 1901. James Whitcomb Riley: *Love Letters of James Whitcomb Riley*, 1922. Kenneth Roberts: *The Lively Lady*, 1931. E. P. Roe: *Barriers Burned Away*, 1872. Francis Hopkinson Smith: *Colonel Carter of Cartersville*, 1891. Frank L. Stanton: *Songs of the Soil*, 1894. Charles S. Stewart: *Private Journal of a Voyage to the Pacific Ocean*, 1828. Celia Thaxter: *Verses*, 1891. Frederic F. Van de Water: *Kipling's Vermont Feud*, 1937. Charles Dudley Warner: *Back Log Studies; My Summer in a Garden*, 1870; *Queechy*, 1852. Edward N. Wescott: *David Harum: A Story of American Life*, 1898. Ella Wheeler Wilcox: *Drops of Water; Poems*, 1872; *Poems of Passion*, 1883. William Winter: *Poems*, 1855.

#### PAPERMAKING

Our collection of books on Paper and Papermaking has been increased recently by three more of Dard Hunter's splendid volumes: *The Literature of Paper-making, 1390-1800*, 1925; *Primitive Papermaking*, 1927; *Old Paper-making*, 1927, bringing the number of our Dard Hunter books to seven. Also we have received copies of Jean Imberdis: *Paper; or The Craft of Paper*, vol. 4; and Charles M. Briquet: *Opuscula* (vol. 4 of *Monumenta Chartae Papyraceae*. Paper Publication Society).

#### BOOKS ABOUT BOOKS

*History*: Agnes Arber: *Herbals, Their Origin and Evolution*, 1953. Ludovico degli Arrighi: *Operina, the First Writing Book*, 1954, from the original in the Newberry Library, with introduction and notes by John Howard Benson. William Harvey: *Scottish Chapbook Literature*, 1903. Maurice Craig: *Irish Bookbinding, 1600-1800*, 1954. H. Dubois d'Enghien: *La Reliure en Belgique au Dix-Neuvieme Siecle*, 1954. Gordon Donaldson: *The Making of the Scottish Prayer Book of 1637*, The Edinburgh University Press, 1954. Sir Irvine Masson: *The Mainz Psalters and Canon Missae, 1457-1459*, Bibliographical Society, 1954.

*Library Catalogues*: *Catalogue of Books in John Rylands Library Printed in England, Scotland, and Ireland, and of Books in English Printed Abroad to the End of the Year 1640*, 1895; *The John Ry-*

*Books Printed in Glasgow 1638–1686 Shown in the Kelvingrove Galleries*, 1918; Warren R. Dawson: *Manuscripta Medica, a Descriptive Catalogue of the Manuscripts in the Library of the Medical Society of London*, 1932; Great Britain Historical Manuscripts Commission: *Report on the Franciscan Manuscripts Preserved at the Convent, Merchant's Quay, Dublin*, 1906; Grolier Club: *Short Hand-list of English Plays . . . from the Time of Queen Elizabeth to the Restoration*; Arthur Houghton: *A Checklist of Literary Manuscripts in the Library of Arthur A. Houghton, Jr.*, compiled by Robert F. Metzdorf, 1953; James Ludovic Lindsay (Earl of Crawford): *Catalogue of the Renowned Collection of Autograph Letters and Historical Documents . . . of the French Revolution and Napoleon*, 1924–25.

*Printing*: Elizabeth Armstrong: *Robert Estienne, Royal Printer*, 1954; H. P. Kraus: *The Cradle of Printing from Mainz and Bamberg*, 1954; Mark Patterson: *The Estiennes*, 1949; Nicola Rauch: *Vente aux Encheres*, 1953; G. P. Winship: *Gutenberg to Plantin*, 1926.

*Index*: Robert Proctor: *An Index of German Books, 1501–1520*, 1954.

*Booksellers*: Richard Bentley: *Richard Bentley et Fils*, 1886; Adolf Growoll: *The Profession of Bookselling*, 1893; G. D. Hobson: *Notes on the History of Sotheby's*, 1917; Walter Spencer: *Forty Years in My Bookshop*, 1923.

*Bibliographies*: *Ten Notebooks and a Cardboard Butterfly Missing from the Walt Whitman MSS. in the Library of Congress*, 1954; Richard M. Bucke: *Catalogue of Important Letters, Manuscripts, and Books Relating to Walt Whitman*, 1935; John Carter and John Sparrow: *A. E. Housman (Soho Bibliography)*, 1952; William Jaggard: *Shakespeare Bibliography*, 1911; Philip J. S. Richardson: *Bibliographical Descriptions of Forty Rare Books Relating to the Art of Dancing in the Collection of P.J.S. Richardson*, 1954; Ronald Vere Tooley: *English Books with Colored Plates from 1790–1860*, 1954; Carolyn Wells: *Concise Bibliography of the Works of Walt Whitman*, 1922.

#### PERIODICALS

William Legget: *The Plaindealer*, Dec. 3, 1836–Sept. 30, 1837; *Phoenix*, Vol. 1, no. 1, 1938, and Vol. 2, no. 4, 1939; *Signature*,

nos. 1-3, Oct. 4-Nov. 1, 1915; *Coterie*, nos. 1-7 (all published), 1919-1920.

#### PLATE BOOKS

*The St. Nemin Collection of Portraits*, 1862; H. D. W. Sitwell: *Crown Jewels and Other Regalia in the Tower of London*, 1953 (with colored plates).

#### REPRINTS AND SPECIAL EDITIONS

George Peele: *Merrie Conceited Jestes of George Peele*, 1809; Sir Thomas Malory: *Byrth, Lyf, and Acts of Kyng Arthur*, 1817, 2 vol.; *The Fiore di Virtue of 1491*. Translated into English by Nicholas Fersin [*sic*], The Library of Congress, 1955; and—beautiful enough to stand by itself—*The Divine Comedy of Dante Alighieri*. The Prose Translation by Charles Eliot Norton, with illustrations from designs by Botticelli. Designed by Bruce Rogers and printed at the Press of Colish, 1955.

## II. MANUSCRIPTS

Our recent manuscript acquisitions, in direct line with work in progress or in prospect, includes (in addition to the Byron material mentioned above):

#### MAJOR BYRON (forger)

Forged A.L.s by Lord Byron to Sir Godfrey Webster.

#### JAMES ELROY FLECKER

6 autograph letters and poems by James Elroy Flecker.

#### DAVID HUME

2 A.L.s by David Hume to James Johnston and Philip Vincent, totalling 11 pages.

#### D. H. LAWRENCE

124 A.L.s to Earl and Achsah Brewster.

#### GEORGE MEREDITH

Upward of 20 autograph letters by George Meredith, bringing the total of our holdings to 98.

## HENRY TONKS

860 autograph pieces by, to, and concerning Henry Tonks.

## WILLIAM BUTLER YEATS

78 manuscript items by William Butler Yeats and his close circle.

FANNIE E. RATCHFORD

*Curator of Rare Books*

## LATIN AMERICAN COLLECTION

In this year of the two hundred and fiftieth anniversary of the birth of Benjamin Franklin, it is well to recall that then as now the introduction of new ideas was strongly opposed and that the futility of censorship, banning and burning of books, etc., to suppress ideas expressed in print was admirably demonstrated by the reception accorded the works of his contemporary European and American friends and admirers—José Antonio Alzate y Ramírez of Mexico and Guillaume Thomas François Raynal of France.

José Antonio Alzate, Mexican philosopher and man of letters, played much the same part in Mexico in the latter half of the eighteenth century as Franklin in the United States. Like Franklin, he resorted to print to educate his fellow countrymen. In his endeavor to incite his compatriots to adopt the practices of modern science and to break away from Peripateticism, he used a Frenchman's characterization of Franklin to appeal to their national pride. After describing in detail the lunar eclipse of December 12, 1769, as well as the physical discomforts attendant on such observations, Alzate called upon them to dedicate themselves to similar scientific observations and studies and quoted from Claude Nicholas Le Cat's "Reflections on the Principal Electrical Experiments of Benjamin Franklin," as follows:

From what I see . . . Physics has at present reached the Savage Climes of America. . . . We are to have as rivals or better said emulators in this noble career the inhabitants of the New World. . . . It is glorious for an inhabitant of Philadelphia to give the signal for all this vast land so suitable to experiments and physical observations of all kinds, . . .

(José Antonio de Alzate y Ramírez, *Eclipse de Luna del doce de*

*diciembre de mil setecientos sesenta y nueve años, observado en la imperial ciudad de México. . . . Mexico, 1770).*

Prior to 1770 Alzate had published his studies and findings along with extracts from many foreign journals in his *Diario literario de México* (8 nos. Mexico, March 12–May 10, 1768), followed in 1772 by his *Asuntos varios sobre ciencias y artes* (13 nos. Mexico, October 26, 1772–January 4, 1773), his *Observaciones sobre la física, historia natural y artes útiles* (14 nos. Mexico, March–October, 1787), and finally his *Gazeta de literatura* (3 v. Mexico, January 15, 1788–October 22, 1795). In all of these he continued his practice of giving accounts of his experiments on a wide range of subjects supported by findings of others as they appeared in the French journals: *Journal des savants* (Paris, 1679 to date) and *Journal de physique, de chimie, d'histoire naturelle et des arts* (96v. Paris, 1773–1823; not at TxU). Apparently it was from these and especially the latter during the time that it was edited by François Rozier (1773–1779), J. A. Mongez (1779–1785) and J. Cl. de La Métherie (1785–1817) that he gained the most information relative to Franklin's works.

In his *Gazeta de Literatura* of September 22, 1789, discussing the problem of substances deadly to plant life he asked if men, thanks to the famous American Franklin, had succeeded in disarming nature of its most powerful weapon—lightning—, might not also succeed in neutralizing the air by separating from it the substances deadly to plants. Again on February 20, 1790, to support the use of lightning rods in Mexico, he referred to Franklin as "the new Prometheus who has stolen the fire from Heaven." And on April 12, in replying to those who had vociferously and disrespectfully denounced Franklin's findings relative to lightning and lightning rods as silly, he asked

Who are these? Doubtless the guardians of the now almost demolished bulwarks of Peripateticism. Could not the sublime Physicist Franklin say to them: "Scholastics, ye who for so many centuries have controlled public education, what profit have men reaped from your voluminous imprints, from the interminable manuscripts? Has any living soul been freed from death by virtue of your disputations? Have any buildings been saved from lightning by your shoutings? On the other hand my application to



sound Philosophy made me recognize the identity of lightning and electricity and that nature could easily be disarmed of its terrible weapon by the use of a few pounds of iron."

When in the fall of 1790, Alzate read in the *Gazeta de Madrid* of July 2, 1790, of Franklin's death on April 17 of that year he devoted almost the entire issue of his *Gazeta de literatura* of December 13, to a glowing eulogy in which he said:

... his discoveries form in true physics, in that which is useful to men, a very memorable epoch. He was not among those physicists who make their works bristle with difficult conjectures or reflections, who drive the beginners away from the Halls of Physics. Experiments, observations, examples were the sources from which Franklin deduced his discoveries, and because of this the snares of envy and suspicion never triumphed over his merit.

Alzate condemned J. A. Nollet for having allowed himself be made the caudillo of the opponents of Franklin's discoveries on electricity instead of acting as the first class physicist that he was and contributing to the advancement of his favorite field. In reply to the cry of Nollet and his followers that Franklin's observations in regard to electricity were not new, Alzate asked:

but before the discovery of Franklin had any of these phenomena been mentioned? Had Nollet availed himself of them in his electrical experiments? Not the least sign is evident; but so is the way of men. They hear a discovery is made; they impugn it. They cannot resist the evidence; and then they pronounce against it.

After touching briefly upon other scientific discoveries of Franklin, Alzate stated that he had only been able to learn of them through foreign journals since so far as he knew the works of Franklin had not reached New Spain; but that in so far as space allowed he hoped to make known Franklin's valuable discoveries through the pages of his *Gazeta de literatura*. To do so he proposed to translate into Spanish some of the fragments of Franklin's works "to the end that the manner of philosophizing, natural to this Wise Man, always directed to the well-being of men, may be seen." In the issue dedicated to the eulogy, he gave an extract of a letter of Franklin to Miss Stevenson relative to the heat of the sun's rays, his experiments on the sensations caused to the optic nerves from



luminous objects, and his experiments with oil on ocean waves. He concluded the eulogy saying that these fully demonstrated Franklin's character as a true Physicist, and continued:

More is learned from one of his experiments than from reading big tomes of those who call themselves Physicists, those who are only good at ranting and nothing else. How many sick people, unable to occupy themselves in study, would have something to amuse them, if they would use the method of our Philosopher? Nature constantly presents to those who consider it observations that divert and lift the spirit to the Supreme Source. There are those who charge Franklin with being a ropewalking Philosopher (a very crude expression used by many enthusiasts of Peripateticism); but oh that this kind of Physics were taught in the places where reason and justice are exiled!

Alzate published other extracts of Franklin's works on January 11, 1791, May 3 and 17, 1791, June 14, 1791, and June 11, 1793. That appearing on June 14 was taken from Alexis Marie Rochon's *Recueil de mémoires sur la mécanique et sur la physique* (Paris, 1783). On almost every occasion Alzate used Franklin's accomplishments as a weapon in the fight against the Scholasticism of his native land. In the June 14 issue of the *Gazeta* he said that those who looked with contempt upon discoveries made by individuals not their own countrymen were always present but that "truth always triumphs in spite of bad faith, preoccupation and ignorance."

During Alzate's lifetime Peripateticism reigned with a firm hand in Mexico, and he met much opposition to his pleas for the use of more practical methods of instruction and experimentation. He dared, however, to use the works of foreigners and to quote from French journals at a time when anything foreign was suspect and when there was much censorship and prohibition of foreign books, especially those of Rousseau, Voltaire, Volney and Raynal.

Guillaume Thomas François Raynal's *Histoire philosophique et politique des établissemens et du commerce des Européens dans les deux Indes* (4v. Amsterdam, 1770) although banned from Mexico had reached there as early as the first of the year 1775 when a copy was seized from a priest in Jalapa and an investigation was begun to find out how it had gotten into the country (José Toribio Medina, *Historia del tribunal del santo oficio de la inquisición en*

*México ampliada por Julio Jiménez Rueda* (Mexico, 1952, p. 331). This book, like others of Raynal and his contemporaries, continued to reach Mexico and circulate in all Latin American countries in spite of the ban placed on them by the inquisition or by the Spanish government. It has been given much credit for having spread the doctrines of Rousseau and his fellow countrymen as well as the ideas of Franklin, Thomas Paine, Aranda and others, and encouraged the idea of independence in countries both north and south of the Rio Grande. All now recognize the tremendous part it played in carrying to Spain and especially to Spanish America the ideas of liberty, justice, and individual rights. It was a moving denunciation of social intolerance and injustice in all forms, including slavery and especially colonialism. Raynal denounced the injustices committed by all countries—his native France, Holland, England, Spain, Portugal, etc. It was his *Histoire philosophique . . .*, which started the poetic ideal of the Acadians to which Longfellow in his *Evangeline* added such unbounded charm (Justin Winsor, ed. *Narrative and Critical History of America*, . . . 8v. Boston, 1884–1889, vol. V, 457).

The success of the *Histoire philosophique . . .* was tremendous from the first. Twenty-eight editions or printings rolled from the presses of Holland, Switzerland, and France between 1770 and 1798, and during that same period thirteen editions of the English translation issued from the presses of London, Edinburgh, and Dublin as well as a disguised version of it in Spanish translation from those of Madrid between 1784–1790.

Raynal was attacked both at home and abroad for his advanced ideas. He himself realized that his work would not be well received in France and that the author would be subjected to strong censure and perhaps persecution. The first thirteen French editions were published outside of France. Not until 1778 was one, a new corrected edition, published in France. In April, 1772, however, the work was circulating in France; but it was hard to buy and "sold very high" (Friedrich Melchior Grimm, *Correspondance littéraire, philosophique et critique par Grimm, Diderot, Raynal, Meister, etc. . . .* (16v. Paris, 1877–82, vol. IX, 487). According to Bachaumont, writing on March 20, 1772, the government had not wanted to allow its introduction into France and only twenty-five sets were

admitted, causing its high price and great demand (Louis Petit de Bachaumont, *Mémoires secrets pour servir à l'histoire de la république des lettres en France depuis MDCCLXII jusqu' à nos jours; ou Journal d'un observateur*. . . 36v. London, 1780-89, vol. VI, 109-110).

Bachaumont wrote on May 22 of the same year that the work was creating such a furor its public sale would not be long permitted, and on December 30 he stated that the government had ordered it suppressed and its introduction into France prohibited (*ibid.*, 140, 241). It was placed on the prohibited book list of the church on August 29, 1774. And in December, 1775, the church in France condemned a number of books and denounced it as the most seditious of all among the modern disbelievers. The king again forbade its sale in bookstores (*ibid.*, VIII, 488-89). Finally on May 28, 1781, the French Parliament ordered the new edition of 1780, which bore Raynal's name and a portrait of him, burned by the government executioner in the palace court and the arrest of Raynal. The work was publicly burned on the following day (*ibid.*, XVII, 212-213).

It had originally appeared anonymously, but early in 1772 it was attributed to Raynal (Bachaumont, *op. cit.*, VI, 140; Grimm, *op. cit.*, IX, 487). It appears that at first Raynal denied its authorship and his name appeared on its title pages for the first time in the 1780 edition. The Geneva edition of 1775 as well as the Maestricht edition of the same year both carried his portrait with his name on the base of it as a frontispiece, however. When he was ordered arrested in 1781, he fled the country, not to return until after the French revolution.

His enemies accused him among other crimes of plagiarism. It is generally agreed that he borrowed freely from the writings of his predecessors and contemporaries without giving them due credit. He incorporated into his work the ideas of many, and parts of it are said to have been lifted entirely from Diderot; but none deny that he presented what he took so effectively that it had a tremendous influence during his time and subsequently. A contemporary, who, in 1781, said that more than twenty-five thousand copies had been distributed among the American colonies, accused Raynal of having promoted the American revolution (Anatole Feugère,

*Un précurseur de la revolution. L'Abbe Raynal.* Angoulême, 1922, p. 288).

As has been noted, it was forbidden admittance to Spain and Spanish America; yet it circulated there at an early date in its original form as well as in disguise. In 1780 it began to come off the presses of Madrid under the title *Historia política de los establecimientos ultramarinos de las naciones europeas* by Eduardo Malo de Luque (5v. Madrid, 1784-1790). Even though the title page gave the author's name as Eduardo Malo de Luque, the pen name of the Duke of Almodóvar del Río, in the introduction he frankly admitted that he was merely the translator of the work from a foreign pen. And in spite of the fact that he said that he had purified the work of the poisonous effluvium of the author who called himself "the defender of humanity, of truth, and of liberty," actually his translation follows almost completely the Raynal original. It differs from it primarily in that it omitted that part which dealt with America and the church. But it contains virtually all of Raynal's denunciations of the suppression of liberty, social justice, independence, etc., in the East Indies. It is indeed surprising that it was not only licensed for publication in Spain but was also advertised for sale in the official government newspaper *Gazeta de México* (44v. Mexico, 1784-1821, V, 604, VI, 44) on November 16, 1793, and July 10, 1794, for certainly most readers would view the conditions described and denounced in it in relation to those existing in their native lands.

Benjamin Franklin not only knew Raynal's work but also contributed to it. After the appearance of the first edition in 1770, Raynal spent much of the rest of his life revising and correcting it. About 1779 he wrote Franklin, sending him a long list of questions on America and requesting answers to them. Later when Franklin was in France in February, 1780, Raynal invited both Franklin and John Adams to tea and still later that year he wrote to Franklin requesting the return of his books and papers in order that he might publish his work on America (*Calendar of Papers of Benjamin Franklin in the Library of the American Philosophical Society*. 5v. Philadelphia, 1908. vol. II, 195, 213, 336). All of this would indicate that he probably received advice and aid from Franklin.

That he lifted information from Franklin's writings is admitted.

Sometimes what he took was not based on fact. Voltaire and others severely criticized Raynal for his use of fantasy as well as for plagiarism. The story of Polly Baker illustrates his use of fantasy. Upon Raynal's returning a visit of Franklin in late 1777 or early 1778, Franklin and Silas Deane welcomed him by saying that they had been discussing his work and found in it many inaccuracies in the part dealing with America. Raynal stoutly defended what he had written. Deane then brought up the story of Polly Baker and her harangue of the Boston magistrate. After considerable argument Franklin admitted that he had invented the Polly Baker fantasy as recounted in the *Histoire politique*. . . (7v. Maestricht, 1775, vol. VI, 250-254). To which Raynal is said to have replied, "I would rather have your stories in my work than the truths of many authors." (Filippo Mazzei, *Recherches historiques et politiques sur les Etats-Unis de l'Amérique Septentrionale*, . . . 4v. Paris, 1788, vol. III, 21-24; John Bigelow, ed. *The Life of Benjamin Franklin Written by Himself*. 3v. Philadelphia, 1875, vol. III, 299-300). This story, however, as well as many others, was deleted from some of the later editions of the work.

Regardless of Raynal's use of fantasy or his plagiarism, his works reached many people and carried to them ideas of many great minds, wielding a tremendous influence throughout the world for many years. Even today his work is a stirring denunciation of colonialism and the latest imprint of it carries the title *L'Anticolonialisme au XVIII<sup>e</sup> siècle. Histoire philosophique et politique des établissements et du commerce des Européens dans les deux Indes. Introd., choix de textes et notes par Gabriel Esquer* (Paris, Presses universitaires de France, 1951), being No. 8 of the second series of the classics of colonization of the international collection of colonial documentation.

Because of Raynal's tremendous influence on the Spanish liberals of the eighteenth and nineteenth centuries, including Manuel José Quintana, Aranda and those of the Cortes of Cádiz, and especially on the Latin American leaders of the independence movement—Simón Bolívar, Francisco Miranda, Simón Rodríguez, Antonio Nariño, Manuel Belgrano, José Baquijano, and others, the Latin American Collection has added to the library's holdings several editions of Raynal's history—in French (12v. and atlas, Paris, 1820-21),

(7v. Maestricht, 1774), and (10v. Paris [1794]; in English translated by J. O. Justamond (8v. London, 1783) and (3v. Glasgow, 1811). These have come to take their place along with the French (7v. Maestricht, 1775) and the English (6v. London, 1798) and (5v. London, 1777). Already here were the Spanish version cited previously, Raynal's *Histoire philosophique et politique des Isles françoises dans les Indes Occidentales* (Lausanne, 1784), *Essai sur l'administration de St. Domingue* (n.p., 1785), and *Révolution de l'Amérique* (London, 1781). Also in the library are Thomas Paine, *A Letter Addressed to the Abbé Raynal, on the Affairs of North America. In Which the Mistakes in the Abbé's Account of the Revolution of America Are Corrected and Cleared Up* (Dublin, 1782), and all the works of Alzate and others previously cited, unless indicated otherwise at the time of citation.

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## TEXAS COLLECTION

In April, 1954, the Parke-Bernet Galleries in New York held an auction sale of the W. J. Holliday Collection of Western Americana. The *Antiquarian Bookman* of May 8, 1954, described the selling of the 1,233 lots at a total price of \$126,990.00 as "a new landmark, a new peak, in the steady growth of the collecting of Western Americana." The average price paid per lot was somewhat over a hundred dollars (sixteen went at over a thousand dollars each), with the range per item from five dollars to the twelve thousand dollars paid for the manuscript of the Overland Trail and Rocky Mountain Journal kept by William Marshall Anderson in 1834.

Of interest to The University of Texas Library is the duplication of items in the Holliday and the Vandale Collections, for Mr. Vandale, while he specialized in Texana, also acquired many books in the general Western field. Of the total number of books with which Mr. Holliday parted (he will continue to specialize on Sonora and the Gadsden Purchase) 209 are represented in the Vandale purchase. While the sale was acknowledged as one of record high prices, there is general acceptance of the fact that books too



have advanced in cost in the last ten years, so that there is satisfaction that the University possesses good copies of these 209 pieces.

Two of the items classified as both Holliday and Vandale are guide books which are of interest for their Texas emphasis: J. Disturnell, *The Emigrant's Guide to New Mexico, California, and Oregon; Giving the Different Overland and Sea Routes* (48pp.) and Robert Creuzbaur, *Route from the Gulf of Mexico and the Lower Mississippi Valley to California and the Pacific Ocean* (40pp., with one unnumbered page at back advising method of reaching Texas, and five folding maps in pocket of inside of front cover). In the Holliday copy of Creuzbaur all maps were missing; the Vandale copy has maps four and five only. Both guide books were printed in New York in 1849 to answer the absorbing question of the gold-seeking moment: "What is the best route to California?" The best route would doubtless be the one by which the distance was shortest, the climate mildest and the spring season earliest in arrival; probably it would go through Texas.

The Disturnell guide, which in the "extremely rare" first edition carries a "Map of North America by J. Calvin Smith," included a route from Texas to San Diego via El Paso as surveyed by Texas Ranger Captain John Coffee Hays:

The more southern route is called the Texian or Hays' route, diverging from *Houston, Port Lavacca* [sic] or *Corpus Christi*, to which places steamboats run from Galveston and New Orleans. From the above ports, good roads run to Austin, or San Antonio de Bexar, thence across the country to El Paso, on about the 32d degree of north latitude. The Rio Grande is crossed at the latter place, and the route then passes westward through New Mexico and Sonora, to the river Gila and thence runs west to San Diego, in California, situated on the Pacific.

All Texas was satisfied that the best way west was by El Paso; internal rivalry came over the best point of departure and whether to use a northern or southern approach to El Paso. Corpus Christi commended the southern way via Las Moras, and Jack Hays had originally favored that way, but he came back from his exploration from San Antonio to Presidio del Norte between August 27 and December 10, 1848, convinced of the advisability of the northern



route by way of the San Saba River. Details of the Hays' reconnaissance are contained in two fairly recent biographies: James Kimmins Greer, *Colonel Jack Hays, Texas Frontier Leader and California Builder* (New York: E. P. Dutton, 1952) and Rena Maverick Green (ed.), *Samuel Maverick, Texan, 1803-1870* (San Antonio: privately printed, 1952). Maverick kept a log and diary of the trip.

The United States Army finally designated the southern route as the military road, but Austin, Texas, eager to be the terminus of a military road, decided to finance an expedition over the route recommended by Hays. Dr. John Salmon Ford, adjutant for Hays' regiment during the Mexican War, was delegated to make the exploration. Ford and Robert S. Neighbors travelled the distance from Waco to El Paso in March and April, 1849. Robert Creuzbaur of the General Land Office in Austin compiled a map of the route and gave an abridgement of Ford's report. Creuzbaur recommended that California seekers should travel from Port Lavaca via Austin and thence to El Paso by way of Enchanted Rock (589 miles), Fredericksburg (598 miles), or the mouth of the San Saba River (601 miles). According to Wagner-Camp, the Creuzbaur was "apparently the first book printed to guide emigrants to California gold fields along the Southern route."

Early in 1836, J. A. James of Cincinnati, Ohio, printed a *History of Texas*, written by David Barnett Edward, formerly principal of an academy in Alexandria, Louisiana, and late preceptor of the seminary at Gonzales, Texas. The infant Republic of Texas was keenly interested in the publication, especially since its commissioners, Stephen F. Austin and Branch T. Archer had heard in Ohio and Kentucky in the winter of 1835/1836 that "a book in relation to Texas was about to be published in derogation of the character of its inhabitants." They had been misinformed that the author was General John T. Mason. Mason, without having read the "slander upon the people of Texas," demanded that Austin disclose the source of his information. Archer took responsibility for any misunderstanding and wrote to Mason: "I have no knowledge that Genl. Austin made a single remark in relation to the Author, of said History, touching his character as a man of truth."

The University of Texas Library has copies of *The History of*

*Texas; of the Emigrant's, Farmer's, and Politician's Guide to the Character, Climate, Soil, and Productions of That Country: . . . by David B. Edward* [xii, 13-336p. frontispiece, folding map, 19 cm.], including Austin's own copy which he gave to his nephew Guy M. Bryan. C. W. Raines' *Bibliography of Texas* has the following descriptive note for the book:

One of the few choice early histories of Texas, though the author was rather Mexican in his politics. Among the rare public documents inserted are the proposed constitution of Texas drawn up in the conventions of 1832-33, and the Mexican constitutions of 1824. Specially valuable for full treatment of the times just before the Revolution. Out of print and scarce.

In 1951 the University Library had a letter from Mrs. Iva M. Bryant of Oklahoma City inquiring about the possibility of securing a copy of Edward *History of Texas*. She had a special interest because Edward was her grandfather. As a result of the correspondence which ensued, Mrs. Bryant has presented to Barker Texas History Center daguerreotypes of Edward and his wife [Eliza Penelope Bollinger Edward], a snapshot of his grave marker in Wheelersburg, Ohio, and a brief manuscript account of this early Texas teacher and historian.

LLERENA FRIEND

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